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REPORT ON THE BRYN MAWR TEST OF ABILITY TO UNDERSTAND SPOKEN FRENCH

Introduction.—The Bryn Mawr Test of Ability to Understand Spoken French was prepared originally by a committee formed from representative teachers of French on the faculties of private schools in the vicinity of Philadelphia and Bryn Mawr College, during the year 1926.

Since it was learned from previous experimentation that the test must be extended to meet the needs of the highest grades of achievement in French, and also to increase its reliability, the material of the test was further extended and perfected, during the fall of 1928, under the auspices of the Modern Foreign Language Study¹ and under the direction of Professor Agnes Low Rogers of Bryn Mawr College.

The present forms have been standardized by Dr. Frances M. Clarke through the courtesy and co-operation of Dr. Lawrence A. Wilkins, Director of Modern Languages in the New York City High Schools, and the chairmen and teachers of French in six different high schools of the city of New York, and with the support of the Committee on Modern Language Teaching of the American Council on Education. Professor Coleman of this Committee furnished valuable suggestions in the revision of the test.

The test was given in two forms to more than thirteen hundred

¹ The experimental form of the test was discussed in "Achievement Tests in the Modern Languages," *Publications of the American and Canadian Committees*, v (1929), pp. 311 ff.

students of French, in forty classes of the six High Schools participating. There are two equivalent forms of the test: Form A and Form B. It was planned to use only the regular class period and to give one form one day and the second form the following day. This plan was carried out in each of the six buildings. For example, we started on February 13, 1930, at the Julia Richman High School, giving Form A to six classes during as many regular class periods, then on the following day Form B was given to those same classes and Form A was given at the Morris High School. In this same manner we proceeded at De Witt Clinton High School, Washington Irving High School, James Madison High School, and Girls' Commercial High School.

Description of the test.—The test is designed as an instrument to measure ability to understand spoken French. It also makes possible a more accurate comparison of attainment in different classes, or of attainment under different methods or conditions. It is further designed to serve as a means for classification and placement in securing homogeneity in classes, as well as to be used as an instrument of analysis for the investigation of type difficulties and of confusions of sounds in the pronunciation of the French language, and to assist in defining in more specific terms the immediate objectives of instruction in the study of French.

Form and derivation of the test.—The general form and the derivation of the test have been described in a previous article.² The word lists for the latest forms have been checked against the *French Word Book*, which was prepared under the auspices of the Modern Language Study by G. R. Vander Beke assisted by one hundred and twenty teachers of French. It lists seven thousand words in a rank determined by the number of sources in which they are found and by their total frequency of occurrence.

The new forms of the *Bryn Mawr Test* consist of eighty sentences, made up of an approximate word count of two hundred words each. These two hundred words range in frequency, according to Vander Beke's count, from 1198 to 19 and in addition include those words too common to give a count rank, and consequently classed among the "starred" words. As far as has been possible, the items are arranged according to difficulty, grading

² V. A. C. Henmon, *Achievement Tests in the Modern Foreign Languages*, pp. 311-314.

from the easy to the more difficult. Much of the grading of the sentences and arranging of them according to difficulty was carried on in the high schools of Rochester, New York, where preliminary testing was permitted through the courtesy of Miss Ray, Mrs. Baker, Miss Kelly, and Miss Dumas, heads of the French departments of West, John Marshall, East, and Monroe High Schools.

It has been found by a study of the results of the testing in New York City that the questions decrease in difficulty with an increase in the time spent in the study of French, but that for the most part a question that is difficult of comprehension for those who have studied French for one semester maintains its relative difficulty for those who have studied French for five or six semesters.

Duration of the test.—It was determined by preliminary tests that thirty-five minutes was ample time for filling the blanks on the first page, reading the directions, and answering all of the eighty questions.

Reliability of the test.—The reliability coefficients, or the correlation between the scores, in Form A and Form B for the groups which have studied French from one to six semesters are presented in Table I.

TABLE I
TABLE SHOWING RELIABILITY COEFFICIENTS OBTAINED BY CORRELATING
FORMS A AND B.

Number of semesters of French	Number of Cases	r	P.E. r
One	179	.79	.02
Two	177	.84	.01
Three	216	.77	.02
Four	186	.82	.02
Five	300	.75	.02
Six	93	.82	.02

The number of cases obtainable at the seventh semester level was hardly sufficient to warrant the calculation of the reliability coefficient. It may be observed from the table that the reliability of the two forms of the test is high when computed on the basis of the above groups.

Validation of the test.—For purposes of validation, teachers' marks were used. Under other circumstances perhaps a better

criterion would have been correlation with Seibert-Wood Test results given to the same group, since both tests attempt to measure ability in understanding oral French. Teachers' marks are imperfect for this form of validation; their own reliability being seldom higher than .73. The use of test results obtained from tests of written French is obviously not desirable, whether those tests have been standardized or not, since they do not measure the same ability which is gauged in this test. Teachers' marks, to some extent, do take into consideration pupils' ability to understand spoken French, and are the best criterion available in this investigation, to show that there is interdependence between the capacity in question and the Bryn Mawr Test. By grouping the scores on both forms according to teachers' marks, given on a scale from A to E, it was found that the average score on Form A or on Form B decreases with the teachers' marks. Granting that those whom the teacher graded A should be grouped together irrespective of their test scores, if one averages their test scores and likewise averages the test scores of the group whom the teachers have graded "B," and likewise with the teachers' marks of "C" or other grades, it will be found that the group averages decrease from A to E. This tendency is in general true whether one compares the scores of each level or groups all levels together according to teachers' marks. In the case of the De Witt Clinton High School, the marks seem low. This might affect the findings to some extent.

Standardization of the test.—For the purposes of standardization we aimed to give the Bryn Mawr Test to at least two hundred pupils at each level. It was found, however, that it was impossible to obtain more than one hundred for the upper levels, as in the whole city of New York the enrollment in fourth year French was slightly above seven hundred, and since this test was given shortly after the commencement of a semester, the eighth level pupils had completed but seven semesters. One hundred samplings of this higher level were obtained in the schools set aside for this testing. The enrollment in the New York City High Schools for that year was 11,151 in first term French.

The schools participating in the testing were uniformly co-operative and anxious that the test be given under the best conditions obtainable. To insure a significant number at each level, it was necessary to test for one period in each of six classes on two days in

each school, and additional classes were added to those allotted for the testing. These extra samplings were obtained in the De Witt Clinton High School and the Girls' Commercial High School.

The results obtained indicate that the test may be more useful for the lower levels than for the more advanced levels. Comprehension of *spoken* French is a learning process and the curve of learning rises more rapidly at the first or second semester levels of achievement than at the third or any subsequent level of achievement. *The crucial steps in learning to speak French occur in the first school year of the study of the language and it is at this period that such an instrument of measurement can be of most service.*

Norms.—The means obtained for the groups based on number of semesters of French studied, show improvement in learning, and the differences between the means is reliable. Using the formula:

$$\sigma \text{ diff.} = \sqrt{\sigma_{M_1}^2 + \sigma_{M_2}^2}$$

to determine the standard error of the difference between two means, it was found that in every case except in that of means for the fourth and the fifth semesters the observed difference between the means was statistically significant. This was also found to hold when the probable error of the difference was used in measuring reliability. The following formula was used in this case:

$$\text{P.E. diff.} = \sqrt{\text{P.E.}_{M_1}^2 + \text{P.E.}_{M_2}^2}$$

In the case of the fourth and fifth semesters there is no significant difference. The explanation of this may be that at those levels there is a change of emphasis on the part of the teachers. The emphasis is definitely changed to the acquisition of a reading knowledge of French rather than to facility in speaking the language. On the other hand it may be that the fourth semester level at James Madison High School is unusual—disproportionate in achievement of understanding of spoken French.

Interpretation of results.—It can be seen from Table II that the mean score together with the probable error of the mean, can be interpreted to show significant increase with the exception of the fourth and fifth semester levels. The fact that the mean of the fifth semester is not greater than that of the fourth semester needs further investigation to determine whether it holds true in all schools or is the result of special training or method in the school from

which the samplings were taken. From a study of Table III which gives the results obtained from the separate schools, it seems significant that while the third semester level of James Madison and

TABLE II

TABLE GIVING MEAN SCORES FOR FORM A AND FORM B ACCORDING TO SEMESTER ACHIEVEMENT.

Form A

<i>Total Number of Pupils</i>				<i>Pupils also taking Form B¹</i>	
Semester	Number of Pupils	Mean	P.E.m	Number of Pupils	Mean
One	193	37.23	.47	179	36.70
Two	189	45.22	.52	177	45.62
Three	223	57.00	.42	216	56.94
Four	198	63.35	.39	186	63.28
Five	312	62.07	.32	300	61.74
Six	103	67.09	.56	93	67.01
Seven	36	73.56	.56		

Form B

<i>Total Number of Pupils</i>				<i>Pupils also taking Form A¹</i>	
Semester	Number of Pupils	Mean	P.E.m	Number of Pupils	Mean
One	191	38.55	.56	179	38.73
Two	189	46.72	.50	177	47.32
Three	223	59.18	.40	216	58.50
Four	219	63.64	.38	186	64.61
Five	321	64.13	.30	300	64.36
Six	96	68.57	.57	93	66.73
Seven	43	73.65	.47		

¹ These means are based on the scores used in computing the reliability coefficients in Table I.

Julia Richman are of equal ability, the fourth semester level of James Madison has a median score on Form A which is eight points above that of Julia Richman. De Witt Clinton High School, while approximately equal to Morris High School in results obtained at

the sixth semester level, shows an observed difference of five points in the median scores obtained for the fifth semester. On the whole the results of the various schools from the standpoint of median scores show a fairly uniform achievement by semester with the above exceptions. In the case of the De Witt Clinton High School and the Morris High School, the results may be explained by the fact that we included in the group tested at Morris, a group acknowledged to be of special ability.

Analysis of errors.—In making an analysis of errors and listing the eighty items included on each form, the same general statement applies: A question difficult in one school was found to be of approximately the same degree of difficulty at the same level in the other school—even to the extent that the same errors were most

TABLE III
TABLE SHOWING RESULTS OBTAINED FROM SCHOOLS IN TERMS
OF MEDIAN SCORE.

Semester	School	Form A	Number of Pupils	Form B	Number of Pupils
One	Washington Irving Girls' Commercial	34 ± 7	97	34 ± 7.5	95
		38 ± 6.5	96	42 ± 7.5	96
Two	Washington Irving Girls' Commercial	45 ± 7.5	96	44 ± 7.5	91
		47 ± 7.0	93	48 ± 6.0	98
Three	James Madison Julia Richman	60 ± 6.5	117	59 ± 6.5	116
		57 ± 6.5	106	59 ± 6.5	103
Four	James Madison Julia Richman	68 ± 4.25	98	68 ± 6.5	118
		60 ± 5.5	100	65 ± 5.5	101
Five	De Witt Clinton	60 ± 6	158	63 ± 5.5	168
	Morris	65 ± 7.5	92	65 ± 5.5	123
	Girls' Commercial	67 ± 3.25	32	72 ± 3.0	30
Six	De Witt Clinton Morris	71 ± 4	16	72 ± 4	16
		71 ± 3.5	31	71 ± 3.5	24
Seven	De Witt Clinton	72.5 ± 4	16	72.5 ± 4	22
	Morris	75 ± 1	20	76 ± 3	21
	Girls' Commercial	74 ± 1.5	17	76 ± 1.5	15

common in each school. Then too, the questions maintained their rank in difficulty throughout all levels, though naturally the difficulty of the items decreased in the more advanced levels. The most difficult questions on Form A are: 60, 63, 65, 73, 80, 59, 46. The most difficult questions on Form B are: 49, 57, 67, 68, 72, 73. An analysis of errors was given by Dr. Rogers in the report on earlier work with the test.³

In New York Schools, or in the schools in which the test was first applied, ignorance, association, confusion of sounds, guessing are each and all evident when one studies the results of the test and the choice made as to answer word for each question.

Summary.—The test can be criticized on the score that it departs from the real situation, but nevertheless it is useful in enabling the teacher to discover stumbling blocks in the way of achievement.

Miss Fernstorm of the Girls' Commercial High School performed an interesting experiment to determine whether fatigue influenced the results. She gave Form A to a class starting from the last question and going forward. It was shown that fatigue did not enter into the results. However, it is quite probable that to change the placement of the different questions might change results, so for standardization purposes the order must be in the present sequence. It is conceded that the relative position of a sentence may have an influence, and that a different question before or following it may exert an influence upon the result.

It would be interesting to compare results obtained in schools taught by French-born teachers with those taught by American-born teachers.

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³ V. A. C. Henmon, *ibid*, 314 ff.

MODERN LANGUAGE OBJECTIVES¹

(Author's summary.—A discussion of the merits and faults of the Oral and Reading Objectives.)

THE question of methods and objectives as regards modern foreign language teaching has loomed like a specter on the horizon in the last few years. Certainly we must agree with Huse² that to include nearly everything in the universe of intellectual and moral values is almost equivalent to having no objectives at all. The grammar-translation method has been accorded a pedagogic burial, despite the fact that even now very few are prejudiced against grammar as such. The present attitude toward paradigms, however, is generally regarded as hostile.³ Some phases of grammar have been regarded as non-functional and hence bitterly attacked; others feel that there is no such thing as too much grammar and that speed and comprehension in reading are directly proportional to the mastery of language technique.⁴ Certain factors, on the other hand, have turned modern language teachers somewhat from methods to the pertinent question of objectives.

Dr. Price has rightly condemned the "enlightened citizenship" plea as well as the cultural one, maintaining in agreement with Huse that such aims are purely fanciful.⁵ Our objectives must be worth while in themselves and they must be feasible for the pupils who study them and during the period of their probable study. The question of the period of probable study has contributed much to clarification: eighty-four per cent of our modern language pupils carry on the subject in school for no more than two years, and ninety-eight per cent for no more than three years.⁶ In this light, the statement that the only worth-while aim in studying any

¹ This paper was presented before the Western New York Branch of the American Association of Teachers of German on November 6, 1931. Much credit is due Mr. Fred W. Ely for revision of the manuscript.

² H. R. Huse, *The Psychology of Foreign Language Study*. The University of North Carolina Press. 1931. Page 128.

³ Huse, *op. cit.*, 86.

⁴ Aaron MacCoon, Grammar and Extensive Reading, *The Modern Language Journal*, xvi, 14-15. Oct., 1931.

⁵ William R. Price, Foreign Language Teaching in American High Schools, *The French Review*, iii, 3-4. Oct. 1929.

⁶ Robert Herndon Fife, Some New Paths in Teaching German, *The German Quarterly*, i, 14. Jan., 1928.

foreign language, i.e., the mastery of that language, cannot be accomplished in high schools is quite justified.⁷ We cannot attain a clear-cut oral objective; a reading knowledge of some sort is more easily within reach. A few decades ago a reading knowledge was decried as an utter waste of time by Jespersen; there translations would suffice.⁸ There is some truth in this attitude, but we should take Robert Browning's statement that learning Greek teaches Greek and nothing else in a more sane light and see how much Greek we may learn within the time at our disposal. Jespersen had a love of thoroughness which made him discard all linguistic aims short of the best, but his general rule for language study is still valid: Learn a few things or one at a time, learn everything well and learn it to the end before passing on to the next.⁹ It is true that we have far too little time devoted to the study of the elementary phases of language, but haste is always fatal. It is far better to attain a modified objective to perfection than to have accomplished an idealistic aim so haphazardly that the majority of students could render no objective proof of attainment that might be called anything approaching mastery.

Such reasoning has led to modified objectives. The reading objective seems to be paramount, but let us first look at the oral objective and see what can be done with it. Jespersen, of course, supported this as wholeheartedly as he railed against the translation method.¹⁰ Price still hails the stress laid on pronunciation and oral work as the most important innovation in modern language teaching.¹¹ Data taken from examination papers submitted by teachers and prospective teachers for oral approval in French in New York State tend to show that students who have taken courses in which the foreign language was largely or predominantly the language used in class by both teacher and student alike have a fluency and linguistic equipment about nine times greater than those whose courses were conducted in English.¹² Experiments with

⁷ Price, *op. cit.*, 3.

⁸ Otto Jespersen, *How to Teach a Foreign Language*. Translated by Bertelsen. Third Edition. London: George Allen and Company. 1912. Page 5.

⁹ Jespersen, *op. cit.*, 185.

¹⁰ Jespersen, *op. cit.*, chap. iv.

¹¹ Price, *op. cit.*, 3.

¹² From News, Notes, and Clippings, in *The Modern Language Journal*, vol. xvi, No. 1. There were only two papers presented here by C. H. H. (Editor) but the

French and Latin students show that method does have a remarkable effect on reading attainment at least, for students taught by the direct method assume normal reading (eye-fixation) habits at the end of two years, whereas those taught by the indirect translation method read with the technique of one deciphering.¹³

What, on the other hand, are the objections to the oral method? No less a person than Gustav Gruener mentioned the specific dangers which the employment of a foreign language in the classroom involves: (1) Superficiality in teaching; the sacrifice of searching and thorough treatment of subject matter in our own search for simple words of explanation—simple words lead to simple thought; (2) Failure to train pupils to do serious and persistent work; solid attainment and real intellectual training is sacrificed to the desire of being interesting; (3) The danger of substituting the means for the end and thinking an elementary facility is the objective.¹⁴

Palmer has built up a complete oral system with an order of progress as follows:¹⁵ In the first stages the teacher reads with a large amount of mimic interpretation to the student; the student is not required to take part and is expected to get merely the meaning of what is being said; his attention is diffused rather than directed; this is unconscious oral assimilation. The next step is conscious oral assimilation, which calls for focussed attention; again the student merely listens but this time he directs his attention toward certain things, e.g., sounds, stress, intonation, cadence, forms, etc. Then reproductive work, which leads via conventional conversation to normal conversation, is begun. Palmer's entire system is built up on one thesis:¹⁶ The real obstacle to a student's progress is the fatal attraction of the false facility offered by the written word. The student persists in his method of translating

impression is given that the experience of Dr. Price has been of the nature suggested in the conclusions C. H. H. draws.

¹³ G. T. Buswell, *A Laboratory Study of the Reading of Modern Foreign Languages*. New York: The Macmillan Company, 1927.

¹⁴ From a paper read before the fifth annual meeting of the New England Modern Language Association. *Publications of The New England Modern Language Association*, vol. 1, no. 4, p. 22. Boston: Ginn and Company, 1908.

¹⁵ Harold E. Palmer, *The Oral Method of Teaching Languages*. World Book Co., Yonkers-on-Hudson, New York. 1926.

¹⁶ Palmer, *op. cit.*, 18.

not only word for word but even syllable by syllable. To avoid this Palmer is willing to exert any amount of effort and spend any amount of time. The Schlüter experiments¹⁷ have shown us that such attempts usually fail of their goal, for even when adequate pantomime, or the picture method, is employed in a protracted attempt to avoid using a word in the vernacular, the vast majority of learners think of the vernacular word anyway.¹⁸ Thus many methods employed for the furtherance of the use of the foreign language to the exclusion of English in the classroom not only fall short of their aim but are in reality a waste of time when time is precious.

The Missouri experiment of the reading vs. the grammar method, although given great prominence in the Coleman report,¹⁹ can only be called inconclusive. The grammar group read 81 pages of Guerber's *Geschichten und Märchen*, while the reading group was covering about 230 pages of similar material. The latter group derived its grammar from the reading until spring when six weeks were spent on intensive grammar drill in the order in which the facts of grammar had been encountered. Naturally the reading group excelled in reading, also in pronunciation and understanding the spoken language, but remarkably they also excelled in grammar. Some have hailed this as conclusive evidence of the better method but the fact that the sectioning was done at random and that the teacher had the end to be attained in mind casts a certain doubt upon its reliability. Huse further makes the point that the difference between the standards of attainment of the reading and grammar classes was so slight as to be insignificant.²⁰ Likewise we may attach some doubt to the conclusions drawn, namely that translation should never be resorted to and that grammar should be postponed until the second year.²¹

The good points of a certain amount of translation were recog-

¹⁷ L. Schlüter, "Exp. Beiträge z. Prüfung der Anschauungs- u. d. Übersetzungsmethode bei d. Einführung in einem fremden Wortschatz," *Zeitschrift für Psychologie*, 1914, pp. 1-114.

¹⁸ Cf. Huse, *op. cit.*, 92 ff. after whom this is quoted.

¹⁹ Algernon Coleman, *The Teaching of Modern Foreign Languages in the United States*. New York: The Macmillan Company, 1929.

²⁰ Huse, *op. cit.*, 13.

²¹ Coleman, *op. cit.*, 158.

nized even by Jespersen,²² i.e., as a rapid way to learn vocabulary. Professor Bagster-Collins has called translation the most obvious and convenient way of explaining the meaning of a text, the most efficient test of a pupil's grasp of the lesson and an excellent discipline in clear thinking. Furthermore the Schlüter experiments have not only failed to show clearly the advisability of doing away with the mother tongue but the very possibility of doing so.²³ What our aim should be in this regard is to get the student away from the crutch of the vocabulary, to a point where he will read the language first most extensively for thought, and then use a dictionary sanely afterwards.²⁴

As concerns the stress that has been laid on oral work in the classes of our secondary schools in the past years, it is quite certain that the increasing tendency to stress the spoken language has raised the professional standards of the teacher and has improved his professional equipment and has also made modern language instruction more realistic and effective for interpreting the foreign peoples; it cannot be said, however, that other useful abilities will come to the student as a result of oral work.²⁵ It is interesting to note in this regard a certain amount of statistics relating to the college preparation of our teachers. The following is a table regarding the language medium in use in the various modern language courses in a fairly large number of our colleges:²⁶

NUMBER OF INSTITUTIONS USING

Language Course	English	Partly English	Foreign Language	Percentage Relation		
Elementary	138	273	73	.28	.57	.15
Intermediate	54	370	140	.09	.66	.25
Advanced	20	136	237	.05	.35	.60

It is reasonable to assume that most of our secondary school

²² Jespersen, *op. cit.*, 70 f.

²³ Huse, *op. cit.*, 107.

²⁴ Cf. Boyd G. Carter, Reading a Modern Language, *The Modern Language Journal*, vol. xvi, no. 1, Oct., 1931.

²⁵ Robert Herndon Fife, *A Summary of Reports on the Modern Foreign Languages*. New York: The Macmillan Company, 1931. p. 50.

²⁶ Hugh Stuart, *The Training of Modern Foreign Language Teachers for the Secondary Schools in the United States*. New York: Columbia University, 1927. p. 68.

teachers teach much in the same manner in which they were taught and it is thus safe to assume that the majority use English or partly English as the medium to teach the first two years of a modern language. However, if the *oral objective* is what we wish to attain, we can reach this objective only by the means of an incubation period of hearing and speaking the foreign language, i.e., the *oral method*.

The *oral objective*, as attained by the purely oral method, seems from the foregoing not only impossible of idealistic attainment within a period of two years but also often a waste of time, resorting to roundabout methods to avoid the use of the vernacular. Gruener's warnings still hold and the Schlüter experiments show much of the effort to be based on a misconception of the students' mental reactions. I have known of two interesting cases taught by a pure direct method. The first, at the end of three-fourths of a year's instruction, could not even combine *er* with *ist*; the simplest two words he could not place together correctly no matter whether the approach was made through the medium of German, English, pantomime, picture, or what not. The other had listened to *schönes Deutsch* for the first year and had read *schöne Literatur* the second year. No word of English had ever sullied her German class, yet her capacity for reproduction, translation, speaking, understanding, free and original composition, etc., was deplorable. On the other hand there is some testimony that the reading habits of students taught by the direct method (however only as against the grammar-translation method) are more normal, and that prospective teachers who have taken several advanced courses, in which the foreign language was used predominantly, have had greater linguistic ability. The conclusion seems evident that the oral objective is one toward which the college and university should surely strive as an ultimate goal, but we cannot say that it will lead *per se* to superior results in the high school.

Hagboldt says with some justice that the conviction has been growing that the reading aim is soundest and safest; soundest because of our geographical isolation; safest because of the short time our students devote to a modern language and the necessity for choosing a definitely attainable objective.²⁷ This is not a new

²⁷ Peter Hagboldt, The Relative Importance of Grammar in a German Reading Course. *The German Quarterly*, 1, 18. Jan., 1928.

thesis although it has been given a new prominence by the American and Canadian Committees on Modern Languages. As early as 1925 the feeling was very prevalent that even partisans of the direct method were in agreement that the aim was a reading knowledge of the language; even then it was apparent, without full statistics at hand, that the reading objective was the one attainment that could be made really useful for a large percentage of the class and was the one phase to which private study might contribute most.²⁸ Even the most up-to-date critic of teaching would not care to call this the final objective, however. The ultimate objectives, which are intended to constitute the "surrender value" of the two-year course, include not only the ability to read the language but also to use it orally within limits well defined.²⁹ Three years before Dr. Fife delivered this edict, based on three years of research by the best minds of our modern language profession, he stated that the great need was to ascertain the minimums in grammar and in aural and oral practice which are necessary and useful in acquiring a quick and accurate reading knowledge of German.³⁰ The Coleman report has served simply to clarify the situation in definite terms, but it has not stated the proposition any more clearly than Hagboldt had already done: *Knowledge* in a reading course means the simple ability to recognize, to identify forms of the language; and *grammar* means only those forms which have distinctive grammatical or syntactical significance.³¹ The survey has added little to this and unfortunately has been unable to give objective facts regarding syntactical work, as it has in the case of *German Frequency Word Book*³² and the *German Idiom List*.³³ If objective syntactical data had been added to the two valuable books mentioned, we should have gained greatly in having objective aids in conducting our courses. As it was, the Coleman report was able only to stress a basic core vocabulary as the first

²⁸ Philip H. Churchman, Courses for Beginners, in *The Modern Language Journal*, Jan., 1925. Pp. 207 ff.

²⁹ Robert Herndon Fife, *Summary of Reports*, 38.

³⁰ Robert Herndon Fife, *Some New Paths in Teaching German*, 16.

³¹ Hagboldt, *op. cit.*, 18 f.

³² B. Q. Morgan, *German Frequency Word Book*. New York: The Macmillan Company, 1928.

³³ Edward F. Hauch, *German Idiom List*. New York: The Macmillan Company, 1929.

objective,³⁴ which Bagster-Collins had already done,³⁵ and then indulge in generalizations.

Five to six semester hours have been estimated by 157 college professors as sufficient to attain a reading ability of a modern language; it appears that this implies approximately 150 pages of reading material covered. The amount of reading to be done in secondary schools, as far as can be calculated from State Bulletins, amounts in the case of German to 80 pages for the first year, 180 for the second, 300 for the third and 500 for the fourth.³⁶ It has been demonstrated further that the work in grammar has occupied in most cases the center of the stage not only in class but more strikingly on all modern language examinations!³⁷ Thus the Report reaches the conclusion that, if we are to attain a maximum reading knowledge in two years, a reversal of emphasis would be worth considering.³⁸ In other words, there is definite evidence of a failure to develop the reading ability as a result of the effort to develop the ability to speak and write the foreign language.³⁹ The result then is that we should increase the amount of reading by every possible means whenever practicable.

The fact has already been pointed out that a reading ability of German depends very largely on a large general passive vocabulary.⁴⁰ Professor Decker hopes that the result of the Coleman report will be that more reading will be done horizontally instead of vertically.⁴¹ But it is impossible with present textbooks to increase the reading without raising the vocabulary total enormously. Here again Dr. Price objects vigorously to the report: Admitting that we could coax or drive our students to read the amount suggested by Mr. Coleman, there is no reason to expect that the students would *remember* the words necessary for the attainment

³⁴ Coleman, *op. cit.*, 169.

³⁵ In *Monatshefte für deutsche Sprache u. Pädagogik*, xviii, 245-248.

³⁶ Coleman, *op. cit.*, 121.

³⁷ *Ibid.*, 126.

³⁸ *Ibid.*, 146.

³⁹ Robert Herndon Fife, *Summary of Reports*, 41.

⁴⁰ Hagboldt, *op. cit.*, 21.

⁴¹ In *The German Quarterly*, vol. III, no. 2, March, 1930, pp. 53 f. After long experience Professor Decker feels that the greatest obstacle to progress of the right sort is the rapidly mounting vocabulary.

of a reading knowledge.⁴² I think we are prone to agree with Dr. Price that *mastery* is as essential today as it was when Jespersen first insisted on it. Any "system" or "objective" that fails to take into account the inertia of the average student cannot lay claim to approximating mastery. The objection to the pure reading method or objective, as well as the pure oral method, is that neither can give us a definite objective mastery of a worth-while sort.

The whole question is by no means as simple as in the case of the Berlitz schools which are designed to achieve in a minimum of time expended a maximum knowledge of the spoken language, stressing the every-day side of the language; here the objective is clearly and merely an oral one. There are still problems even in a clear-cut reading course, of the very type Dr. Fife suggests in his *Summary of the Reports*.⁴³ Such a course is now entering its fifth year at the University of Buffalo. It was organized solely for scientific students, largely pre-medics; its one objective was to attain a reading knowledge of the idiom of the German scientist as an aid to the American scientific student in conducting research problems. Even here the question as to what type of scientific text to read in class entered to a degree that made the selection of texts largely a matter of personnel or tutorial work on the part of the instructor. It was also found that a certain amount of grammar minima and memory work was necessary. And, heretically enough, it proved advisable to make abstracts for retranslation based on the German texts to "fix" the passive vocabulary and to overcome the inevitable student inertia. These rather conservative measures have without doubt aided greatly in the realization of the objective suggested, i.e., the ability to understand what is read and heard in the foreign language.⁴⁴

This experience raises some rather perplexing questions: How much oral work is expedient to further a rapid attainment of the reading objective? What amount of reading (intensive, extensive,

⁴² In *The German Quarterly*, vol. II, no. 4, Nov., 1929, p. 120. Dr. Price still feels that a vocabulary of ca. 5000 words is necessary for a reading knowledge. He also feels that a ready reading ability cannot be mastered in two or three years. Cf. *The French Review*, vol. III, no. 1, Oct., 1929, p. 4.

⁴³ Robert Herndon Fife, *Summary of Reports*. 40.

⁴⁴ *Ibid.*, 51 for the suggested objective.

or a combination of both) serves best to further the oral objective? These questions serve mainly to illustrate what has been shown even in the Missouri experiment, namely, that reading and speaking are so inextricably bound up with each other that it is futile to try to separate them. The survey maintains that practice in hearing, speaking, and writing the foreign language should be subordinated during the first two years.⁴⁵ On the other hand Dr. Price asserts: "If we are honest, we must admit that the only feasible aim of modern language courses must be *to lay a foundation* on which the pupils can build if they have the ability, the desire, the time and the persevering energy to do so; this foundation should consist of the fourfold activities of hearing and understanding, speaking, reading and writing the language."⁴⁶

Certainly it is clear that whatever our objectives may be, they must be concrete, objective, and attainable. It is equally apparent from the preceding paragraph that the learning of a language cannot consist of one objective unless it be complete mastery, which is, of course, ridiculous to postulate with the limited time at our disposal. Language learning is finally nothing more nor less than a progressive realization of the language studied. I doubt, for all the pedagogic trumpeting to the contrary, that the early stages, as far as the beginner is concerned, can ever escape dealing in mere word units. Just as it is our desire to progress from the word unit, through the sentence unit to connected discourse from which we may deduce what grammar we have need of, so we must progress from the ability to understand only written German. The first step is without doubt reproductive. Certainly the ability to read (pronounce) a language correctly has a definite bearing on the ability to comprehend, hence pronunciation must not be neglected. The student, if he can read (pronounce) well, should be able to understand the spoken language fairly early. Thus alongside of the reading attainment comes the ability to pronounce fluently and to understand the language through the spoken as well as the written medium. The standards of attainment likewise should be progressive, until the student has some sort of a feeling for the language. Then free or original composition, or better still recasting of a text, may be resorted to with profit, bearing in mind the fact that

⁴⁵ *Ibid.*, 47.

⁴⁶ *The French Review*, III, 4, 8. Oct., 1929.

it is never safe to lead a student beyond his depth, a danger ever present in the "Write about seventy-five words in German on how you would like to spend your summer vacation" type of assignment. Using the vernacular in class should never be avoided for the mere sake of principle; if we can make our meaning clearer, or save time by using English, we should do so. Time is short and we cannot afford to burden our teaching with cumbersome methods which eventually result in a fatal haste. On the other hand use of the foreign language by teacher and student alike should be resorted to whenever possible and practicable when dealing with the minimum materials that pertain directly to our objectives. After a suitable period of incubation in an atmosphere where the students are fully aware that they will only *progressively* realize the language, the oral objective will come, but even then it will need considerable polishing through the medium of a conversation course.

We therefore cannot agree that the specialists in speaking should devote themselves to special courses and let the foundation courses keep within their own sphere. We must *realize progressively* several objectives in our modern foreign language teaching, beginning work on the succeeding objective while the previous one is approaching satisfactory attainment. These objectives are: The ability, within certain well-defined limits, (1) to read and understand; (2) to pronounce (read); (3) to hear and understand; (4) to recast texts and compose originally; and (5) to speak the language. After a study of the subject for two years in high school, the first three objectives should have been realized as concerns the active knowledge of a small, basic core vocabulary, a fairly large passive vocabulary, a *working* knowledge of functional grammar and the capacity for feeling at ease when moderately difficult German is being read or heard.

The eighty-four per cent of our students who drop modern language after two years will have reached a worth-while objective. The other sixteen per cent, who continue and from whom our outstanding German students must come, will have had a foundation in all five objectives broad enough to allow them to *master* not only the remaining objectives proposed but the language itself as well.

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WILLIAM CULLEN BRYANT AND THÉOPHILE GAUTIER

(*Author's summary.*—This article discusses the French literary background of William Cullen Bryant, and points out that America's great Puritan poet was in some measure, at least, indebted to the eccentric Parnassian Gautier, thus forming an important link between the dying Romantic school of America and the new Parnassian school of France.)

TO LINK the name of William Cullen Bryant with that of Théophile Gautier may seem to suggest a curious literary relationship to the casual student of American and French literatures.¹ Critics have long advanced the opinion that Bryant drew his inspiration entirely from either American or English backgrounds and that continental literature had little or no influence upon his work. On the contrary, however, Bryant was closely connected with the nineteenth-century writers of France. Sainte-Beuve, for example, the greatest literary critic of his time, was in the direct employ of Bryant as Paris correspondent for Bryant's newspaper, *The Evening Post*.² It is only natural that his intimacy with the contemporary French writers should in some way affect his literary compositions. And this was the case, for I shall present evidence to show that Bryant apparently forsook his Puritanical standards long enough to model his poem "The Poet" upon Gautier's poem "L'Art," a work that marked one of the changing times in French literature with the later development of the Parnassian school. Indications of Bryant's indebtedness to Gautier in this instance will readily be noted upon an examination of the circumstances leading up to the composition of "The Poet." Thus, it was in part through Gautier that Bryant gained such a keen appreciation for those literary qualities of precision and accuracy which so characterize the work of the French poet.

Before bearing out these statements, however, it will first be well to make a survey of Bryant's general interest in French literature. By so doing, we shall see that he did not happen upon Gau-

¹ The many cultural bonds between the United States and France, prior to 1840, have been set forth by Howard Mumford Jones in his book *America and French Culture*. Mr. Jones does not, as he himself admits, enter into a discussion of the many literary influences existing between the two countries. He plans to treat this aspect of the subject in a forthcoming work.

² Parke Godwin, *A Biography of William Cullen Bryant*, II, 133. New York: D. Appleton and Company, 1883.

tier by chance, but rather centered him out as a writer worthy of study. This is especially evident in view of the fact that at the time "The Poet" was written (1863), Théophile Gautier was practically unknown in this country.³ But it is not surprising that Bryant, always on the alert for new models to follow in the perfecting of his literary technique, had come in contact with Gautier's work prior to this date.

Early in his literary career Bryant had a vital interest in the French language and studied it with a real zest. His father, Dr. Peter Bryant, who knew the language well,⁴ was perhaps the one who first awakened his interest in the tongue. The progress of the young poet was rapid, and with great enthusiasm he availed himself of every opportunity to write and speak the language. For this reason his visits to New York City were especially valuable to him: this was an important center for many *émigrés*⁵ from France, eager to teach their language to those who desired instruction. Among these was a certain Bouton, a former officer in the army of Napoleon. It was he who first gave Bryant formal instruction in French as well as in fencing.⁶ Bryant's appreciation for French was greatly stimulated by this close contact with Bouton. Pursuing the language seriously, he soon acquired ready facility in its usage, in writing and in speaking. Already as early as 1824 he was able to attend an evening whist party and speak French with the other guests *tout le temps*, as he says in a letter to his wife.⁷ He had, in fact, a real boyish enthusiasm for his newly acquired linguistic ability and liked to display his knowledge. In his communications, especially, he often broke into the French idiom with an abandon and freedom that is delightful in its spontaneity. An example of this may be cited in the following excerpt from a letter to his wife:

The Athenaeum at present is all the rage, and I think that there is a great prob-

³ It was not until the end of the nineteenth century that the French poet was brought to the attention of the American public through the translations of Lafcadio Hearn.

⁴ Dr. Peter Bryant had become familiar with the language as the result of having passed a year on the Isle of Mauritius. He had various French books in his library to which his son had access. Parke Godwin, *op. cit.*, I, 54.

⁵ Howard Mumford Jones, *America and French Culture, 1750-1848*, pp. 255 ff. The University of North Carolina Press, 1927.

⁶ Parke Godwin, *op. cit.*, I, 205.

⁷ *Ibid.*, I, 189.

ability qu'un journal établi sous ses auspices aurait une circulation fort étendue. . . . Mons. Hillhoues, Dr. Wainwright, prêtre de l'église Anglicane, Mons. Verplanck et beaucoup d'autres savants de New York se sont intéressés pour moi dans ce projet, et j'ai à ce que je pense, sujet d'espère que mon attendat n'échouera pas. Baisez la petite Fanchette [his daughter] pour moi. Ayez, je vous prie, un soin particulier de votre santé et croyez moi, Pour la vie, Avec la dernière passion, Votre ami, etc., WM. C. BRYANT.⁸

So secure did Bryant feel in his knowledge of French that when in New York in 1825, he boarded in a home where only "very good French" was spoken: this is his own testimony.⁹

With the language once mastered, Bryant soon turned his attention to a study of the works of both the old and contemporary writers of French literature. So vital was his interest in at least two of the writers whom he studied that he speaks of having delved into their personal character. Already, during the next few years following his introduction to the language, we find many references in his writings to some of the outstanding *littérateurs* of France: a few of these are Jehan de Nostre-Dame, La Bruyère, Rabelais, Molière, Pascal, Nicôle, and Buffon—all of whom came before his time. Even as early as 1825 his interest in French literature assumed critical proportions. In this year he discussed in the *New York Review* a book by Jehan de Nostre-Dame, written in archaic French and entitled *Vies des plus célèbres et anciens poètes provençaux qui ont floury de temps des Comtes de Provence*.¹⁰ It was largely upon information garnered from this work that Bryant based his essay *Female Troubadours* which appeared in 1830. In this piece he discussed various women who achieved high rank in poetical attainment during the Middle Ages. In his treatment of the subject, Bryant also spoke rather fully of Nostre-Dame, calling him "an unconscious La Bruyère."¹¹ A few years later, in a satirical essay of 1837 entitled *Mr. Webster's Wit*, Bryant had occasion to cite the names of Rabelais, Scarron, and Courier as some of the great wits in literature. He goes on to say that even Molière had been known "to coax a grin from the most splenetic."¹² French

⁸ *Ibid.*, I, 210.

⁹ *Ibid.*, I, 214.

¹⁰ *Prose Writings of William Cullen Bryant*, edited by Parke Godwin, I, 68. New York: D. Appleton and Company, 1884.

¹¹ *Ibid.*, I, 104.

¹² *Ibid.*, II, 383.

literature of a philosophical turn also captured Bryant's interest, for the *Pensées* of Pascal as well as the *Pensées* of Nicôle were read while he and his wife were in Italy in 1857.¹³ From this evidence one may well concede that Bryant was familiar with French literature which flourished prior to the nineteenth century. But this was not all: we find in his work mention of such contemporary writers as Mme. de Staël, Béranger, Sainte-Beuve, Taine, and Gautier. In a communication of 1834, which was included in his *Letters of a Traveller*, Bryant spoke of Mme. de Staël as having condemned the winter climate of Pisa; he, on the contrary, had found it "delightful."¹⁴ The charm of his variance with this famous woman of letters is striking. Writing to John Bigelow, then in France (1860), Bryant referred to Sainte-Beuve, then in the height of his literary career, as well as to Béranger and Buffon. In this letter, also, he commented upon the ignorance of his countrymen, as a whole, of French literature. Speaking of Buffon and Béranger, he said: "I read both what related to Béranger and what related to Buffon with much interest, and so did a few others, but I cannot learn that they attracted much attention from the public." The cause of this inattention was apparently due, as Bryant goes on to explain, to an ignorance "of the history or personal character of either of the two men."¹⁵ Bryant was far ahead of the average American of his time in taking a critical perspective of French literature. His view of Taine, for example, rings with a modern note. He granted that Taine had "studied English literature thoroughly and carefully, and is almost always brilliant, but sometimes too elaborately so."¹⁶ His chief fault, thought Bryant, lay in the fact that he failed to catch the real English spirit and looked at "everything through French spectacles."¹⁶ As for Bryant's knowledge of Gautier we have the evidence that in the *Library of Poetry and Song*, published in 1872, there is a poem by the French writer called *The Swallows*. Now although this anthology was not compiled or arranged by Bryant, it was submitted to him by the publishers for criticism. He was given a free hand to exclude and add material according to

¹³ Parke Godwin, *op. cit.*, II, 106.

¹⁴ William Cullen Bryant, 36. *Letters of a Traveller or Notes of Things Seen in Europe and America*, New York: Geo. F. Putnam, 1850.

¹⁵ See note 2.

¹⁶ Parke Godwin, *op. cit.*, II, 212.

his own "judgment," as he said in the *Introduction*, "of what was best adapted to the purpose of the enterprise." It is significant that a poem of Gautier's was included in the collection.

There is even a slight possibility that Bryant actually met Gautier through an intermediary—Sainte-Beuve. The latter was a great friend of Gautier and had been engaged, we recall, as Paris correspondent of Bryant's newspaper.² It is quite probable that Bryant, on one of his many trips to Europe, met him and knew him well. If this were the case, then the American, being so closely connected with Sainte-Beuve, must surely have met Gautier also, for he was the inseparable companion of Sainte-Beuve. As Mr. Mott writes in his biography of the great French critic: "Others might become estranged, but three decades later, in the dried-up sixties, Théo [Gautier] still used *tu* in addressing *Oncle Beuve*."¹⁷ Although any personal relationship between Bryant and Gautier must of necessity be conjectural, yet the mere fact that Gautier's best friend, Sainte-Beuve, served on the staff of *The Evening Post* is an excellent indication that Bryant had more than a superficial interest in the French writers of his day.

Bryant's great interest in French literature takes on added significance in view of the fact that he thought a writer might do well to study good models coming from the pens of others. As early as 1825 he strongly advocated the use of imitation, of both foreign and domestic poets, as a means of improving one's work. In the early part of this year he delivered a series of lectures, on poetry, in New York City. In the fourth and last of these, "On Originality and Imitation," he clearly brought out the benefits to be derived from imitation, maintaining that no poetical work could endure if it was not based, at least in part, upon the literary achievements of the past.¹⁸ He continued:

Whoever of poets would entirely disclaim imitation, and aspire to the praises of complete originality, should be entirely ignorant of any poetry written by others, and of all those aids which the cultivation of poetry has lent to prose. Deprive an author of these advantages, and what sort of poetry does anyone imagine that he could produce? I dare say it would be sufficiently original, but who will affirm that it could be read?¹⁹

¹⁷ Lewis Freeman Mott, *Sainte-Beuve* 35. New York: D. Appleton and Company, 1925.

¹⁸ *Prose Writings of William Cullen Bryant*, edited by Parke Godwin. I, 37.

¹⁹ *Ibid.*, I, 39-40.

He said this in the early part of his career. Many years later, in 1863, he brought out still more pointedly the value he set upon imitation. This is evident in a letter written²⁰ to Mrs. R. C. Waterson. Bryant advised her that the *only* way he knew to acquire a good style was to "contemplate good models." He went on to say that "many modern writers have great excellencies of style," which shows us that he himself was contemplating the modern writers carefully, and there are certain evidences which lead us to believe that Gautier had a share in giving him a model to follow.

Since Bryant so staunchly advocated imitation as a means to acquire literary skill, it is not surprising to find his interest in French literature leaving a mark upon his work. Thus we find his poem "The Poet" (1863) to have a decided flavor of Gautier's poem "L'Art" which had been written five years earlier, in 1858. The similarities existing between the two poems are striking: both deal with the same subject, namely, poetic principle; both clearly bring out the idea that a perfect piece of poetry will endure forever; even some of the words are identical in meaning and in usage. These resemblances may be given specifically. For example, Gautier wrote:

Fi du rythme commode,
Comme un soulier trop grand,
Du mode
Que tout pied quitte et prend!

Statuaire, repousse
L'argile que pétrit
Le pousse
Quand flotte ailleurs l'esprit.

The whole essence of these two stanzas may be summed up by saying that when one writes a poem, the commonplace must be avoided if one expects the work to endure: otherwise the composition will be as lasting as a statue made of clay (or dust); it will soon disappear. Bryant wrote in the same strain:

Yet let no empty gust
Of passion find an utterance in thy lay,
A blast that whirls the dust
Along the howling street and dies away.

²⁰ Parke Godwin, *op. cit.*, II, 384.

Bryant, then, like Gautier, wanted to do away with the commonplace in poetry, for like "clay" or "dust" it would lack any real substance. Only a *perfect* work of art, or poetry, will endure forever. Gautier continued:

Tout passe.—L'art robuste
Seul a l'éternité.
Le buste
Survit à la cité.

* * *

Les dieux eux-mêmes meurent
Mais les vers souverains
Demeurent
Plus forts que les airains.

Bryant, too, felt that a *perfect* poem would last forever. After explaining the method to be used in writing a poem, he said:

So shalt thou frame a lay
That haply may endure from age to age.

In another stanza, Gautier said:

Sculpte, lime, cisèle;
Que ton rêve flottant
Se scelle
Dans le bloc résistant!

Freely translated, this reads: Carve, polish (mend) in order that your "floating" dream may become sealed (framed) in a resistant block. Bryant wrote with much the same thought in mind: this is especially evident in the last two lines of the following quotation:

Deem not the *framing* of a deathless lay
The pastime of a drowsy summer day.
But gather all thy powers
And *wreak* them on the verse that thou dost *weave*,
* * *
Then summon back the original glow, and *mend*
The strain with rapture that with fire was penned.
* * *
Seize the great thought, ere yet its power be past,
And *bind*, in words, the fleet emotion *fast*.²¹

Note especially how Bryant speaks of "*framing* . . . a deathless lay." He says that the "fleet emotion" should be *seized* and then

²¹ The italics are my own.

bound fast in words. Gautier had said that this "rève flottant"—"fleet emotion," as Bryant called it—should be *bound fast* in a resistant block, as it were. The similarities in an otherwise rather unusual turn of thought are almost too obvious in this instance to make further illumination necessary.

Conscious as Bryant must have been of the artificiality and lack of moral thought in Gautier's poetry, still he was attracted to the French writer because of the great stress he placed upon the principles of accuracy and precision in poetical composition. Bryant clearly recognized the value of these literary qualities and emphasized them in his poem "The Poet," which has many similitudes to Gautier's "L'Art." Whether or not Bryant intentionally based his poem upon that of the Frenchman, we cannot say definitely, but there are surely many strong indications that this was the case. The significant note is that Bryant agrees with Gautier upon poetic principle, thus forming an important link between the dying Romantic school of America and the new Parnassian school of France.

SUMMARY

We have noted first that Bryant had a wide and accurate knowledge of French literature and did not have to depend upon translations for his understanding of it. Secondly, he knew well the nineteenth-century writers of France and was more or less intimately connected with them through the person of Sainte-Beuve: as a result of this relationship there is even a slight possibility that Bryant actually met Gautier. Thirdly, Bryant was a staunch advocate of imitation as a means of improving one's style. It will be remembered that he said imitation was the *only* way he knew to acquire a literary polish. We shall not say dogmatically that Bryant consciously imitated Gautier, but, with the evidence presented, it is surely not too much to say that the austere Bryant stepped at least lightly in the footsteps of the eccentric French poet. A more curious literary relationship than this can hardly be found in the annals of American and French literature.

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A MODERN TEST IN MODERN LITERATURE

(Author's summary.—A discussion of the arguments for and against courses in contemporary foreign literature, with an account of a successful course in Contemporary Spanish Literature given by the writer at the College of the City of New York, followed by a copy of a final examination on the term's work.)

IF ONE were to examine the catalogues of over seven hundred colleges and universities in the United States, and check the courses in foreign literatures listed therein, as the writer has done, he would find that a course in contemporary literature is given far less often than a course dealing with any other period. In Spanish, for example, colleges will most frequently offer Old Spanish Readings, The Drama of the Golden Age, The Don Quijote, and The Novel of the Nineteenth Century. Occasionally a course in Modern Spanish Readings will appear, "modern" and "contemporary" being synonymous, in many cases, only to the extent that they refer to the period when the professor himself was a college or university student. The older the professor, the less modern will be the "contemporary" works studied, and vice versa.

The reasons for this condition are not hard to find. The principle test of greatness in literature—its ability to survive—is manifestly one which it must be left to time to apply. The deeper one enters into the study of literature, the less willing one is apt to be to forecast the result of the sifting processes of time. It is not an easy task to distinguish between essential interest and accidental interest, between the success which is merely ephemeral and that which has in it the promise of endurance. Furthermore, the works of the past have been classified for us into convenient categories and this makes it comparatively easy to teach and test, while current literature is not so conveniently catalogued in the manuals. To keep abreast of current literary productions one is often compelled to spend considerable time reading worthless stuff. Consequently, to spare himself the difficulty of passing original, critical judgment on the new, to save himself the toil of continuous reading of both the good and the bad, to keep revising his judgments and classifying them into teachable and testable units, one studiously avoids dealing with present-day literature altogether, or if one has no choice in the matter, often converts the "literature" course into a translation-composition exercise limited to copiously annotated and predigested "modern" texts.

Just as contemporary literature is unpopular with the professors, so it is exceedingly popular with the students. The young people of America are concerned with the present more than with the past. They are interested in the life of today and in a living literature that portrays the present. To them the acknowledged masterpieces of bygone ages do not spell finality; they seek for new prophets in their own generation. To them the older masterpieces serve only as standards of comparison for appraising greatness, power, and beauty in present-day literature. Professors who are interested in their students as well as in their subject, have no right to ignore this widespread, genuine interest of their students in the present merely because it is more difficult to deal with the present than with the past.

As a matter of fact, however, the difficulties are not so great as imagined. The writer, in giving a course in contemporary Spanish literature at the School of Education of the College of the City of New York, has spared himself the difficult task of passing judgment on new books that he has not had time to digest, of assigning them to the proper literary classification, and of avoiding the worthless, by recourse to the following helpful manuals and critical reviews of current Spanish literature:

- A. F. G. Bell, *Contemporary Spanish Literature*
- R. Blanco-Fombona, *El modernismo y los poetas modernistas*
- E. Boyd, *Studies from Ten Literatures*
- M. Bueno, *Teatro español contemporáneo*
- R. Cansinos-Asséns, *La nueva literatura*
- A. Coester, *Anthology of the Modernista Movement in Spanish America*
- P. Gómez de Baquero, *La literatura española contemporánea* (in *Nacionalismo e hispanismo*)
- A. González-Blanco, *Los contemporáneos*
- S. de Madariaga, *The Genius of Spain and Other Essays on Spanish Contemporary Literature or Semblanzas literarias contemporáneas*
- J. F. Montesinos, *Die moderne spanische Dichtung*
- H. Petriconi, *Die spanische Literatur der Gegenwart seit 1870*
Poetas españoles del siglo XX; Antología
- W. Rose & J. Isaacs, *Contemporary Movements in European Literature* (chapter on Spain by A. R. Pastor)
- H. Valbuena Prat, *La poesía española contemporánea*
- L. A. Warren, *Modern Spanish Literature*
- E. Zamacois, *Mis contemporáneos*
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In addition to the above, reference is frequently made to selected criticisms in the works of Ortega y Gasset, Azorín, Casares, El Caballero Audaz, Aicardo, etc. as well as to the final chapters in the recently published histories of Spanish literature by Romera-Navarro, Northup, Ford, Morley, Hurtado-Palencia, Cejador y Frauca, et al.

Not only are there plentiful and varied aids for teaching contemporary Spanish literature and for directing research therein, but the subject lends itself readily to testing by both the traditional essay method and the new-style short-answer technique.

The following test was given at the close of a one-semester course for teachers of Spanish. It is offered as an illustration of the kind of test that is possible in a course in contemporary literature. By its comprehensiveness it may also serve as an indication of the content and treatment of the course.

I. For each of six of the following works give (a) the name of the author, (b) a very brief summary of the plot, (c) a very concise critique:

Caballero de la Virgen, El

Cantos de vida y esperanza

Casa de la Troya, La

Casta de hidalgos

Centenario, El

César o nada

Don Segundo Sombra

Doña Perfecta

Dulce Nombre

En Flandes se ha puesto el sol

Flor de durazno

Hombre de hierro, El

Juan de Mañara

Niebla, La

Noche de sábado, La

Novela de un novelista

Old Spain

Pata de la raposa, La

Pazos de Ulloa, Los

Peñas arriba

Sonatas, Las

Zogoibi

II. Define the following expressions frequently used in connection with the "Generación de '98":

abulia

españolismo

paisajista

gauchesco

modernista

naturalismo

género chico

III. Name three good books on contemporary Spanish literature, and very briefly evaluate each.

IV. Give the original Spanish title and author of each of the following translations:

Black Valley
Red Beacon
Red Dawn
Blood and Sand
Bonds of Interest, The
Cabin, The
Cradle Song, The
Evil Doers of Good
Field of Ermine, The
Fox's Claw, The
High Altar
Hundred Years Old, A
Kingdom of God
Ariel
Mariflor
Mist
Youth and Egotism

Mob, The
Passion Flower, The
Peach Blossom
Pleasant Memoirs of the Marquis of
Bradomin
Prometheus
Quest, The
Reeds and Mud
Romantic Young Lady, A
Saturday Night
Stone Desert
Three-Cornered Hat
Tragic Sense of Life, The
Tree of Knowledge, The
Tyrant, The
Weeds
Women Have Their Way, The

V. (a)

- | | | |
|----------------------|-----------------------|---------------------|
| 1. Alarcón | 26. Gabriel y Galán | 51. Menéndez Pidal |
| 2. Alas | 27. Galdós | 52. Miró |
| 3. Alberti | 28. Ganivet | 53. Mistral |
| 4. Altamira | 29. Gómez de Baquero | 54. Ortega y Gasset |
| 5. Araquistain | 30. Gómez de la Serna | 55. Pereda |
| 6. Azar | 31. González-Blanco | 56. Pérez de Ayala |
| 7. Balseiro | 32. Grau | 57. Quintero |
| 8. Baroja | 33. Guillén | 58. Quiroga |
| 9. Bazán | 34. Güiraldes | 59. Rivas |
| 10. Benavente | 35. Ibáñez | 60. Rodó |
| 11. Benjamín | 36. Ibarbourou | 61. Salinas |
| 12. Blanco-Fombona | 37. Insúa | 62. Seca |
| 13. Blest-Gana | 38. Jarnés | 63. Sierra |
| 14. Bueno | 39. Jiménez | 64. Trigo |
| 15. Caballero Audaz | 40. Larreta | 65. Ugarte |
| 16. Camba | 41. León | 66. Unamuno |
| 17. Caneja | 42. Lorca | 67. Urabayén |
| 18. Casares | 43. Lugin | 68. Valdés |
| 19. Cejador y Frauca | 44. Machado | 69. Valera |
| 20. Chocano | 45. Madariaga | 70. Valle-Inclán |
| 21. Darío | 46. Maeztu | 71. Villa |
| 22. Diego | 47. Marquina | 72. Villaespesa |
| 23. D'Ors | 48. Martínez Ruiz | 73. Wast |
| 24. Echegaray | 49. Mas | 74. Zamacois |
| 25. Espina | 50. Mata | |

(b) For every name in the following list there is a numbered name above (Va) by which it may be identified. Write the appropriate number in the blank space at the left.

_____ A.M.D.G.	_____ Cármenes de Granada
_____ Andrenio	_____ Confesiones de un pequeño filósofo
_____ Azorín	_____ España invertibrada
_____ Clarín	_____ Fortunata y Jacinta
_____ Don Benito	_____ Galicia
_____ Don Ramón	_____ Genius of Spain
_____ Don Juan	_____ Galeotes, Los
_____ A los pies de Venus	_____ Gran Gaicoto, El
_____ Arbol de la ciencia	_____ Greguerías
_____ Abolengo	_____ Humo, dolor, placer
_____ Así se escribe la historia	_____ Las de Caín
_____ Basque	_____ Doña María Lejárraga
_____ Campos de Castilla	_____ Lo que sé por mí.
_____ Rana viajera	_____ Martín Rivas
_____ Félix Rubén Sarmiento	_____ Pedro Sánchez
_____ Tú eres la paz	_____ Pen Club
_____ Valencia	_____ El Pereda Americano
_____ Zalacaín	_____ Platero y yo
_____ Zuvirfa	_____ Prosas profanas
_____ Nicaragua	
_____ Cara a cruz	

VI. Identify:

1. A picture of a South American republic in the throes of revolution. 1. _____
2. Named after the seasons, they correspond to the four periods in man's amatory experience. 2. _____
3. The tragic history of human thought is simply that of a struggle between reason and life. 3. _____
4. A little play of puppets, impossible in theme, without any reality at all. 4. _____
5. No flies, no priests, no cops. 5. _____
6. Long beard; one arm; horn-rimmed glasses. 6. _____
7. Doctor, baker, novelist. 7. _____
8. Uses the imperfect indicative excessively. 8. _____
9. Makes frequent use of *como* with subjunctive. 9. _____
10. Sworn enemy of rhetoric; fond of short sentences. 10. _____
11. Characters drawn from jotsam and flotsam of humanity. 11. _____
12. The standard-bearer of Spanish intellectuals. 12. _____
13. Has made continuous onslaughts upon the classical theatre of Spain. 13. _____
14. He possesses every beauty except the greatest of all —moral beauty. 14. _____

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|---|-----------|
| 15. The leading woman novelist of Spain. | 15. _____ |
| 16. His novels are too dramatic and his plays too novelistic. | 16. _____ |
| 17. A carver of rarely beautiful and melancholy figurines of song. | 17. _____ |
| 18. In spite of his sonorous, archaic style and his weak plots, he is one of the most popular writers in Spain. | 18. _____ |
| 19. Writes national dramatizations of popular legends and traditions. | 19. _____ |
| 20. They bring to the stage the sunshine flowers and laughter of their native Seville. | 20. _____ |
| 21. Is more cosmopolitan than Spanish, and his productions are consequently lacking in national savour. | 21. _____ |
| 22. Spain's most popular living poet. | 22. _____ |
| 23. Extols virtues rather than vices. | 23. _____ |
| 24. Dean of Spanish fiction. | 24. _____ |
| 25. One of his most effective stylistic usages is the subtle linking and grouping of adjectives. | 25. _____ |
| 26. Woman is born to suffer. | 26. _____ |
| 27. Has the talents of a great advertiser. | 27. _____ |
| 28. Though an Andalusian he sings of Castile. | 28. _____ |
| 29. A philologist by profession and a philosopher by vocation. | 29. _____ |
| 30. The champion of unliterary literature. | 30. _____ |

VII. Insert the missing word or words in the blank:

1. Underhill claims that Chekhov's *Cherry Orchard* is indebted to _____ by _____.
2. Boyd calls _____ by _____ the finest piece of prose writing in modern Spanish literature.
3. Goldberg says: "The _____ by _____ should be known in every language and should form part of every educational system."
4. In his _____ anticipates Pirandello's *Six Characters in Search of an Author*.
5. In *Prosas profanas* *prosa* means _____.
6. The note of femininity in Martínez Sierra's works is due to _____.
7. "Nívolas" are novels in which each character _____.
8. Marquina has successfully revived the "teatro _____."
9. _____ has described the life of every province with one exception that of _____, his birthplace.
10. The leaders of the Generation of 1898 are:
 - (a) poets: _____, _____, _____
 - (b) dramatists: _____, _____, _____
 - (c) novelists: _____, _____, _____

- (d) philosopher: _____, (e) critic: _____
 (f) journalist: _____, (g) historian: _____
11. The novels of Blasco Ibáñez are divided into:
 (a) _____ Example _____
 (b) _____ " _____
 (c) _____ " _____
 (d) _____ " _____
12. In *Memorias de un hombre de acción* Baroja imitates the _____
 _____ of _____.
13. The Generation of '98 was baptized by _____.
14. _____ denies that here was such a group as the Generation
 of '98 and disclaims identification with any such group.
15. _____ by Unamuno shows that Cervantes' admirable novel
 is a work of the highest idealism embodying the philosophy of all saints and
 heroes.
16. In _____ Pérez de Ayala has written the profoundest apolo-
 gía of the bull-fight.
17. _____ by Pardo Bazán is a picture of social and moral de-
 generacy.
18. The last days of the _____
 is depicted in *En Flandes se ha puesto el sol*.
19. A stepfather's guilty love for his stepdaughter is the theme of _____
 _____.
20. A Roosevelt by Rubén Darfo is a poetic expression of the feeling of dread at
 the _____.
21. Juan Ramón Jiménez abandons rhyme and uses instead _____
 _____.
22. Villacpesa portrays the joyful life of _____ Spain.
23. Blasco Ibáñez has been called the Spanish Zola because _____
 _____.
24. *Platero y Yo* is a _____.
25. *Canción de cuna* is a glorification of _____.

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ROMANTICISM IN SPAIN WITH SPECIAL REFERENCE TO THE DRAMA

(*Author's summary.*—Romanticism in Spain follows that in France. Romantic elements are old in Spanish literature. Some important romantic plays. Authors enjoy complete freedom. Romantic drama persistent.)

FOLLOWING close upon the romantic movement in France came the enthusiasm for the new order of art in Spain, where the revolt against classic standards and rigorous laws, was intensified both by the political turmoil of the country during the first third of the nineteenth century, and by the desire of the young artists to throw off restraints—in politics, in life, and in art. With them the impetus toward liberty was irresistible. "The domination—of romanticism—arrived; and it appeared to be an excitant toward the exotic, toward the eccentric, toward the uncouth. Then storms and gusts swept over all Europe, the great revolution burst forth; and, from the shocks, from the blunders and confusion that were suffered, men's minds underwent a change, turning about, with a new ardor of life and an unaccustomed enthusiasm for liberty and independence."¹ Further: "The Spanish 'Parnasillo' [a group of romanticists, young writers, who congregated in Madrid much as the French *Cénacle* had assembled in Paris] flourished about '30; the most fervid and original minds had found each other, and called themselves 'the enthusiasts.'"²

These enthusiasts were perhaps the more eager to adopt the new faith in art since they had already in the literary history of their own country nearly all the elements of romanticism as it had recently swept over Europe. "... romantic is its own literature [that of Spain], at first, in its powerful 'romance' [ballad]; romantic it remained, before divesting itself of all true originality. [This refers to the long period which embraced all of the eighteenth century when Spanish literature was hardly more than a servile imitation of the French.] When they opened their eyes, closed for a long time, to the artistic treasures in their own country, and found still warm with life the cinders of their ancient literature, and thoroughly romantic all the most beautiful and the strongest traditions, the Spanish romanticists . . . were amazed at such per-

¹ Farinelli, Arturo: *Il Romanticismo nel mondo latine*, Milan, 1927. I, 5. All translations are mine.

² *Ibid.*, p. 18.

sistent seeking in foreign lands for that which abounded copiously in their own country. . . . In their own country they found romanticism highly developed centuries before. . . . And all the histories, chronicles, narrative ballads, with an unfailing savor of poetry and of legend, and the endless returning to the most familiar songs of the people, the introduction of the 'romance' [ballad] into the drama now developing; [by utilizing all this] the literature of the people of Spain . . . is being transmuted into a living 'romance.'"³ Furthermore: "The esthetic principles of the Spaniards were always romantic, and conducive to independence and spontaneity. . . . Not the rules and the precepts, but passion, gusto, instinctive creative force must make the poet. . . . The courageous Feijóo . . . was attracted by the beauty of the vague, of the undetermined, of the disquieting; he embroidered upon the theme of the 'I know not,' and extolled, ingenuously, in his rugged prose, the 'divine ardor.' . . . The Spaniards were not troubled by the possibility that there might come to them scholars from beyond the Pyrenees to support their own chaos and irregularities. . . . The dramas of their favorite poets, of the classic century, saturated with romanticism, stepped merrily upon the stage, with some refashioning, called '*refundición*,' in the century of the first discussions of romanticism . . . they were not at all subject to the rules of dramatic art, and did not observe the infallible trinity: 'their stage often filled all space with a great number of years.'"⁴

Martinez de la Rosa has the distinction of bringing the avowedly romantic drama to the stage of Spain. Having had performed in Paris in 1830 (the same year as the startling success of Victor Hugo's *Hernani*) his *Aben-Humeya*, he presented in Madrid, four years later, his historical drama *La Conjuración de Venecia*. In his foreword to this play, Martinez de la Rosa sets forth his views as to the technique of this genre.

The art of the poet consists, says he, in choosing the most notable facts and circumstances which give an adequate idea of the event described; in arranging them, each in its proper proportion; and in welding them into a complete and harmonious whole. This kind of unity is as essential in romantic composition as in all others. The necessity of versimilitude sanctions disregard of the

³ *Ibid.*, pp. 35-36.

⁴ *Ibid.*, p. 71.

unity of place. Each act may represent a different place, especially if these are not very remote from each other. The same applies to the unity of time. Time must be so arranged that the spectator will not be conscious of any incongruity. Several days may elapse, but not several years. The language must be appropriate to the events and to the personages. The historical drama does not require so much elevation as the tragedy; it admits persons of lower degree, tolerates more trivial details, and approaches more closely to common life. In these respects it lies midway between comedy and tragedy.⁵

Based on a historic event, the famous conspiracy of 1310, *La Conjuración de Venecia* does not attempt historic accuracy. Its hero, Rugiero, unrecognized son of Pedro Morosini, is unknown to record; the other members of the plotting group are of more or less historical importance. The heroine, Laura, is a purely fictitious character. The plot fails, Morosini recognizes his son at the very moment he must, in honor bound, sentence him to death, Laura goes insane: thus we have the elements of romantic coincidence and tragic dénouement.

Written in alternating verse and prose, introducing personages not of royal rank, using the very romantic background of medieval Venice, full of intrigues and masks and swords and muffling cloaks, maintaining the element of suspense almost to the gasping point, with love and death alternately holding the scene, this play embodies many of the elements of the most unadulterated romanticism. It met with great success, appealing to all the youth of Spain.

Later in the same year (1834) appeared Larra's historical drama, *Mactas*, in which, the author says, he attempted to portray merely the man who loves. In many respects this play is similar to Hartzzenbusch's *Amantes de Teruel*, which did not appear, however, until three years later. Both present a poor young nobleman in love with an only daughter, whose father refuses to allow her to marry the young suitor, although she loves him, because of his poverty. In both plays a period of time is accorded the suitor in which to fare forth and make his fortune, with the promise that if he returns rich at the expiration of this time, the lady is to be his

⁵ These ideas of Martínez de la Rosa may be found in the Introduction to Owen & Wister's edition of *La Conjuración de Venecia*, New York, 1917.

bride. In both, plots and intrigues keep the suitor from returning at the appointed hour; in both, he does arrive just too late—just in time to see his lady the bride of another, a few hours after she ought (by the rights of love) to have become his. In both, the heroine has consented to marry the middle-aged husband only when she has been treacherously made to believe that the man she loves has been untrue to her. In both, disaster follows fast upon the return of the lover. Both plays are in true romantic style—mingled prose and verse, bits of comedy relieving the tenseness of pathetic, almost tragic, emotion.

Macías, however, has much more action after the return of the hero than we find in *Los Amantes de Teruel*. The beloved Elvira is a woman of despatch, and when she learns that her adorer is to be assassinated in the prison in which her jealous husband has confined him, she goes to him in the dead of night and urges him to flee. Too late; the enemy appears, Macías is killed.

It has been said that this play resembles greatly Dumas's *Henri III and his Court*. There are indeed certain points of likeness, but the parallel with *Los Amantes de Teruel* is much more striking. In both *Henri III* and in *Macías*, the heroine begs her husband to allow her to retire to a convent for the rest of her life; in both, the husband refuses this favor. In both, a certain amount of political plotting serves as background, but this is much more accentuated in the French play. Both present loyal servers of the heroine—one cannot say "servants" because in *Henri III* the helper is a young page. In this point Dumas is quite original, inasmuch as the servant confidant had long been a hackneyed stage character. The page, of course, was a noble. In both plays the wife is forced by her husband to betray her lover, but here again Dumas far surpasses Larra in boldness—one might even say ghastliness—of conception.

The third romantic play of great note produced in Madrid was *Don Álvaro*, by the Duque de Rivas. This is considered the height of the romantic manifestation with regard to the stage. (We must bear in mind, in this discussion, the fact that there were in Spain at this time a great number of romantic novels and romantic poems, but that we are here concerned only with the drama.) One of its novel elements was the introduction as protagonist of a foreigner. The fact of concealed identity would not have made

Don Álvaro a new creation, since princes and nobles in disguise had long been common on the Spanish stage, ever since, indeed, the time of the Golden Age; but a foreigner—the exotic note was new. Hitherto foreigners had been looked upon in Spain as suspicious characters, more likely to be scorned and hated (or ridiculed) than loved and universally admired as was Don Álvaro. Here, then, lies one of Rivas's originalities, explainable, no doubt, both by his travels in foreign lands and by the fact that for some years before his period of authorship, all Europe had been mutually giving and imbibing influences to and from abroad. Every nation had acquired at least something of the cosmopolitan point of view. Exoticism, destined to play so large a rôle in all romantic genres, here enters abruptly into the drama of Spain, most conservative of countries.

In spite of its romantic nature, *Don Álvaro* has traces of classic ancestry. The element of fate, destiny—relentless, inescapable—harks back to Greek tragedy. Yet the presentation of the story is wholly romantic: the man of destiny, the perfect maiden ready to give all for love and regard the world well lost, the irascible father, the devoted brothers sacrificing their lives for the lost honor of their sister, the Christian faith portrayed by the heroine and the monks—all these are of the very essence of romanticism, to say nothing of the technique of alternate verse and prose, alternate sublime and ridiculous, removals from place to place, lapses of time, and so on. Certainly the Duque de Rivas has not allowed himself to be "cabined, cribbed, confined, bound in" by any rules or obligations other than those dictated by his own sweet will.

It seems to the careful reader that Larra's scathing criticisms of this play from the point of view of realism are as absurd as he attempts to make the play. One can pick to pieces in his manner any piece of literature whatever. One can say of *Macbeth*, for example, that if Macbeth had not chanced to meet the witches by the roadside, there would have been no drama. To which one may reply: Exactly; but he did meet the witches by the roadside. Indeed even the most romantic dramas may be combinations of unusual (therefore improbable) episodes taken from real life. Victor Hugo says somewhere that nothing is so likely to happen as the unexpected, and Boileau's famous edict has become a classic: "The truth may sometimes lack versimilitude." All persons, probably,

who have passed the period of extreme youth and have ventured beyond the confines of their native precinct, could tell true stories of extraordinary coincidences, or series of circumstances quite lacking in versimilitude. In this sense even the most romantic drama may be basically realistic.

El Trovador, by García Gutiérrez, was the next romantic play to arouse great enthusiasm in Madrid. Its charm is convincing even to the reader, who must perforce lose the effect of scenery and costumes, interspersed music, and harmonious utterance by trained actors. This play appeared in 1835, shortly after Larra's *Mañas*, which Gutiérrez had seen. It bears strong resemblance to *Mañas*. Indeed all these romantic dramas are cut more or less off the same pattern. The greatest note of originality in *El Trovador* consists in the introduction of Azucena, the gypsy, among the leading characters. Like the foreigners, gypsies had hitherto been regarded as unworthy of presentation before an audience. Here was one of them determining the whole drama. The attitude of the Spanish public calls to mind a phrase of Browning to the effect that often we pass unseeing those common objects whose beauty is first revealed to us when we see them reproduced in paintings. Probably the play *El Trovador*, and its italianized version in Verdi's opera *Il Trovatore*, have been largely responsible for the romantic halo which has hovered about Spanish gypsies during the last century.

Very beautiful in versification, logical in development, technically skillful in lifting suspense to a climactic point at the end of each act, this play seems to come very near to the ideal of romantic drama; the fact that it remains perennially popular is a tribute to the good taste of the Spanish public.

Los Amantes de Teruel already mentioned, by Juan Eugenio Hartzenbusch, appearing in 1837, was a *refundición* of one of Spain's old romantic legends, already used by two of the most famous dramatists of the Golden Age, Tirso de Molina and Montalbán, besides many other writers of lesser note. This legend is the old, old story of faithfulness in love, unto death, the story that we Anglo-Saxons know best through *Romeo and Juliet*. It runs true to Golden Age traditions in presenting the Moors as rogues and traitors, useful merely as background for intrigue, or as enemies for the noble Christian hero to fight against, always with victory on his side. Its contribution to the theme, its point of departure from

tradition, is the moral issue involved in Isabel's sacrifice of herself to save her mother's honor. Indeed the appearance of the mother was in itself a new thing on the Spanish stage; mothers almost never figured in the drama of the Golden Age, and only very rarely in that of any period before the era of romanticism.

This is the best documented of all the romantic dramas that are being considered here. Hartzenbusch, with methodical and painstaking research, made his historic background accurate, showing in this way, no doubt, his German heritage. The intrigue of this play has already been indicated. It may therefore suffice to say that while very fine in versification and full of interest that is sustained to the very end, the play takes us back so forcibly into the thirteenth century that it fails somewhat to seem real. It is like *Aucassin and Nicolette* in early French literature, a charming story which one is quite willing to accept as legendary with no thought of bringing it into actuality.

Still another *refundición* was Zorrilla's *Don Juan Tenorio*. One is tempted to exclaim, "What! Another?" when one reads this title and perceives that one more version of Tirso's famous creation, Don Juan, adds itself to the list already of appalling length. Zorrilla's character is the traditional Don Juan throughout the first part of his play. (The play is divided into two parts, the first comprising two acts, the second three.) Boasting of his evil deeds, Don Juan declares that there is no scandal or vicious trick in which he has not had his part. The second part of Zorrilla's play, however, shows an alteration in the character of the wicked gentleman, and permits him to expound good Catholic doctrines of death-bed repentance and ultimate salvation, this happy change being brought about through the intervention of the angelic lady, Doña Inés, who returns to earth after her death and converts to repentance the soul of her faithless wooer.

This second part is both romantic and unromantic. The action takes place in a cemetery; statues come to life and declaim upon the dangers of ill-living, and ghost talks with ghost with evangelizing intent. Thus we see that here romanticism tends to reach its ultimate expression, allowing the author entire freedom to present his most fantastic conceptions. The unromantic element of the play resides in the fact that the purpose of all this fantasy is to effect a perfectly conventional repentance and redemption—con-

ventional from the point of view, especially, of Spanish literature, in which dozens of precedents can be found. The author was indeed free to express his own belief as to how his play should end, but his belief happened to coincide with the conventional Catholic doctrines. In this respect he differed from the majority of romantic writers, whose attitude toward religion was vague and somewhat pessimistic. The beneficent intervention of Doña Inés, in Zorrilla's play, recalls the final scenes of *Faust*; the conversation between Don Juan's soul and that of Doña Inés, after his body has been left lifeless at the door of his house, brings to mind the scene from Calderón's *Devoción de la Cruz*, in which the soul of the hero hovers near his body after death long enough to obtain absolution from the priest. These scenes, both Goethe's and Calderón's, are of a highly romantic nature.

All the romantic dramas that have been here discussed exemplify the five cardinal principles of romanticism as stated in an earlier paper.⁶ All disregard the unities of time and place, their scenes shifting hither and yon, and intervals of time varying from days to years elapsing between their acts. Versification is entirely spontaneous as to form; run-on lines are frequent, as for example, in *Maclas*:

combati por la cruz
en las navas de Tolosa . . .

and in *Don Juan Tenorio*:

Pues venirme a provocar,
es como ir a amenazar
a un león con un mal palo.

Mingling of verse and prose is almost universal. Bits of farce comedy are interspersed with events of tragic nature; servants and village gossips discuss the affairs and the character of the protagonists; the ugly and grotesque rubs shoulders with the lofty and sublime. The historic background is prevalent, with the Middle Ages occupying the place of honor. Crimes and criminals abound, to provide intrigue. Their presentation, however, is not peculiarly a trait of nineteenth century romanticism in Spain, since abductions, murders, plots against the king, and other crimes are conspicuous in the Spanish drama of the Golden Age.

⁶ Beatrice Young, What is Meant by Romanticism in France, with Special Reference to the Drama, *Modern Language Journal*, February, 1932.

It is clear, therefore, that the utmost liberty of conception and expression is enjoyed by the romanticists of Spain, every author following his own bent and seeming to think, along with the oft-quoted French poet, that he too has his human heart, as much worth portrayal as any other.

As was the case in France, the romantic drama had a short time of exuberance in Spain. It flourished and declined within little more than the first third of the nineteenth century. Realism supplanted it in the drama as well as in the novel. But Spain swings back to romanticism more often and more fully than does France. Spain has always been a land of individualism, where the pronounced personality dominates, where the masses have enjoyed and understood the drama, insisting that the drama conform to their demands. And what the masses want, everywhere, is romanticism. In other lands, where the common people are less educated in the field of the drama, the masses revel in melodrama—stepchild of romanticism—often at its worst: witness the movies in America.

BEATRICE YOUNG, Ph.D.

Pacific University

FRENCH BLUES

Behind the Sacré Cœur's pale domes
 A Maxfield Parrish sky;
 The Invalides' ethereal light
 From windows slim and high;
 In Normandy a sudden field
 Of cornflowers in the sun;
 Some blue-gowned nuns down Chartres' dim aisle,
 With candles, one by one;
 The Côte d'Azur with tideless deeps
 Of lapis lazuli;
 Those filets bleus, the sardine nets,
 Of fleets in Brittany;
 A faded cobalt sail swung from
 A mast on the lagoon;
 A bronzed old fisherman's patched smock
 Seen on the quai at noon. . . .

HELEN A. BARNUM

Rochester, N. Y.

Correspondence

To the Editor of the *Modern Language Journal*:

I am enclosing a copy of a letter which I wrote to one of my former students in reply to her query as to how the states of this country should be treated with regard to prepositions. It occurred to me that you might find it of interest to the readers of the *Modern Language Journal*.

The answer to your question, while apparently very simple, was in fact the hardest that was ever put to me. No grammar treats this point adequately, for the very good reason that it is not easy to treat it, since usage, which is the only sure source from which grammarians can possibly draw their authority is, in this case, almost completely lacking. Besides, some Frenchmen confuse the names of some States with the rivers from which so many States derive their names, while others treat them as if they were cities. Thus, in a rich collection of photographs of French writers and scholars recently presented to our University, I noticed that all of them signed their photographs "à l'Université de Michigan," while you would naturally expect that at least some of them would have written "du" Michigan. They did so because they did not stop to think that Michigan is a State, and because they are used to saying "l'Université de Paris," "de Berlin," etc.

In order to clear up this point for your benefit as well as for my own, and believing that a French geographer would probably be the best authority on this subject, I read the volume on the United States in the *Nouvelle Géographie Universelle* by Elisée Reclus (Hachette, 1892). The information I have received leads me to the conclusion that the States of this country do not have to be treated like countries, and that there is much license in the way of treating them.

For your practical guidance, I suggest what follows:

1. California, the Carolinas, Florida, Georgia, Louisiana, Pennsylvania, and the Virginias are feminine; all the other States are masculine: La Californie, la Pensylvanie, etc.; le Massachusetts, le Michigan, le Rhode Island, etc.

2. For the feminine States, the idea of "from" should always be expressed by "de," while the idea of "in" can be expressed both by "en" and by "dans la." The author mentioned above uses both of these formulas indiscriminately; *en Floride* and *dans la Floride*, *en Géorgie* and *dans la Géorgie*, etc.

3. For the masculine States, the idea of "from" should always be expressed by "du" or "de l'": *du Missouri*, *du Vermont*, *de l'Illinois*, *de l'Ohio*, etc., and the idea of "in" cannot very well (not *very* well) be expressed by "au," (except *au Texas*, *au Kansas*), and should not be expressed by *à l'*, but rather by one of the following three formulas: *dans le* (or *l'*), *dans l'État du* (or *de l'*), *dans l'État de* (or *d'*). This is true for all the states (*dans le Wisconsin*, *dans l'État du Wisconsin*, *dans l'État de Wisconsin*; *dans l'Indiana*, *dans l'État de l'Indiana*, *dans l'État d'Indiana*), except *New-York*, which, while masculine and sometimes called *le New-York*, hardly admits of any construction but "*dans l'État de New-York*."

M. S. PARGMENT

To the Editor of the *Modern Language Journal*:

THE GOETHE CENTENNIAL IN LEIPZIG

Beginning with the twenty-second of March and continuing throughout the summer a vast program of celebrations acclaimed Germany's great poet, Goethe. In almost every conceivable form the German people sought to express their love for this great genius. Every theatre arranged for a dramatic festival; every lecturer gave a discourse on some phase of Goethe's works; university professors gave special courses; museums and art galleries displayed in a prominent place letters, manuscripts, and pictures pertaining to Goethe's life and works. In almost every city, town, and village one was greeted by posters decorated with Goethe's picture and announcing a celebration to do honor to the great national poet. Souvenir makers and dealers also made the most of this opportunity for increased sales. Libraries arranged exhibits calling attention to Goethe's works and publishers vied with each other in the production of new editions of the poet's life and of his works. Pilgrimage followed pilgrimage to do honor to the memory of this immortal genius.

So far as the plays are concerned about all that can be said here is that nearly all of Goethe's dramas were given at some time in the regular theatres or on an outdoor stage. No effort was spared to give these plays their proper setting. It is not within the scope of this article to pass judgment on the interpretations offered. In these times of financial distress the theatres were not crowded and this forced some producers to make innovations which would otherwise not have been necessary. It was the writer's observation that tickets could always be had in all price ranges with special concessions to students, school children, or groups.

Among the exhibits of special note were those at München, Leipzig, Weimar, and Frankfurt a.M. There is space at this time to discuss only the first two collections of Goetheana.

In München the chief interest centered in the display of equipment, apparatus, and data used by the alchemists of Goethe's time, thereby making the black magic of Dr. Faustus more real. There were also a few of the poet's own sketches, a few letters, and a number of busts and pictures. The München exhibit also included a number of pictures of Italy and Rome during Goethe's time.

This exhibit was not entirely void of its humorous aspect. A note on the wall of one of the rooms showed that some thoughtful person had gone to considerable trouble to prove that Goethe had spent one night in München while passing through the city and had registered at a local hotel under an assumed name. All Germany was eager to establish a personal touch with her famous son.

The exhibit at Leipzig was of special interest and value. The most important private collections of Goetheana were to be seen

here. I refer to the Kippenberg and the Hirzel Collections. (The latter now belongs to the University of Leipzig.) Together these two collections form the most important source for any research dealing with Goethe.

There was a special exhibit in the Stadt Bibliothek called "Goethe in Pictures and his Time in Books." In this exhibit were an almost priceless collection of manuscripts, first editions, letters, and drawings. This collection could be seen free of charge and an authority on Goethe who could answer questions was always in attendance.

The Faust Collection of Dr. G. Stumme was exhibited in the Grasimuseum. Dr. Stumme spent his lifetime and his fortune accumulating all material that was in any way related to the Faust theme. It is today the world's most complete collection of Faust material. There are books in twenty-seven different languages. The collection also contains the music and art bearing on this subject.

In the Museum of Fine Arts there was an extensive exhibit of "Goethe in the World of Books." Goethe's universal recognition was shown by the fact that here there were represented 27 countries in 36 languages, 350 book companies and 452 publishers. Of special interest were copies of *Werthers Leiden* and *Faust* in modern Egyptian and Arabic while other works in Japanese, Russian, and Armenian claimed attention. Some of these books were beautifully illustrated and printed in most elaborate type with distinctive bindings.

An adjoining room contained the work of 392 artists who had illustrated the works of Goethe. Among the outstanding pictures were the naïve illustrations of Retsch; the Arabesque drawings of Harnisch; the silhouettes of Knoewkas, the interesting creations of Cornelius; the dramatic lithographs of Delacroix and the modern conceptions of Jaeckel, Klemm, and Barloch. The most striking fact which one noticed here was the overwhelming preponderance of literature dealing with *Faust* and *Werther*.

Another item that must not be overlooked was Auerbachs Keller with its Goethe pictures, autographs, the Witches' Kitchen, the carved barrel and other tangible remains of Goethe's life in the Keller while he was a student at the University of Leipzig. What a wonderfully receptive frame of mind was created in this old rendez-vous for a performance of *Faust*!

Nor can one omit such associations as Goethe's friend Oeser, Kätschen and Wagner's sister who is supposed to have played the part of Gretchen in Leipzig for the first time.

Some of the items of these exhibits moved about from city to city. The book collection from Leipzig was also shown in Berlin for a time. However, most of the priceless first editions and original manuscripts are carefully guarded by their owners.

The displays at Weimar and Frankfurt a.M. were likewise very extensive and replete with local color.

In reality the celebration of the Goethe Year became the occasion for reviewing the whole of German Kultur of the eighteenth century. As far as possible both the material and the intellectual treasures were displayed. It was not only educational but also inspirational. Fortunate indeed, was he who could spend enough time browsing among these exhibits to formulate their relation to the past and ponder over their message for the future. Perhaps this commemoration did more to encourage a disheartened people by providing an opportunity to review this age of glory than anything that has happened in Germany during the past twenty years. Perhaps the observation of the centennial of this universally acclaimed German master mind did more for his nation than any one now realizes. At any rate it was "good to have been on the mountain" and watched the life and works of one of the world's greatest minds pass in review.

In his own words Goethe wrote a fitting conclusion to this very profitable year of commemoration. "May God bless copper, print, and every other means of reproduction so that the good, which has existed, shall not perish."

O. L. BOCKSTAHLER

Queen's University

To the Editor of the *Modern Language Journal*:

THE GIFTED STUDENT OF MODERN FOREIGN LANGUAGES
IN NEW YORK CITY

About a year ago, at the suggestion of Supt. John L. Tildsley, the Association of First Assistants (i.e. department heads) in the High and Training Schools of New York City undertook "to make an extended study of the educational facilities now afforded in all subjects to bright students in the high schools of New York City, and to recommend whatever changes, if any, may seem desirable in syllabi, courses of study, curricula, programming, conditions for diploma, etc." The committee appointed to investigate the situation in modern foreign languages consisted of Mr. W. M. Barlow, Mr. R. W. Haller, Mrs. A. L. Herrmann, Mr. E. Jackson, Mrs. B. S. McGill, Dr. M. Lieberman, Dr. I. A. Schwartz, and Dr. H. Alpern, chairman.

The first thing that this committee did was to formulate the following questionnaire, which was sent to the chairmen of each of the four modern foreign language departments in the forty-three high schools of New York City:

1. Do you group your students according to ability (a) in first year, (b) in second year, (c) in third year? If so, on what basis is this done?

2. If your department is too small to warrant grouping of pupils by differentiated classes, how do you provide for varying ability within each class?

3. In what respect does the work done with bright students differ from that with normal students during the first year in (a) aims, (b) method, (c) content; during the second year in the same; during the third year in the same?

4. If you have separate groups for bright students, have the teachers of these noticed the development of "unsocial" traits in them?

5. To what extent have students objected to being placed in either a bright or a slow group?

6. To what extent have parents attempted to interfere with such grouping?

7. What has been the attitude of the teachers toward such grouping? (The committee will appreciate it very much if you will induce teachers who have had experience with these groups to submit their views in writing.)

8. What suggestions or recommendations would you make as a result of your experience with grouping?

9. Even if you have not been able to group your pupils as yet, the committee would like to have an expression of your opinion *as well as that of your teachers* about the problem.

10. If you formerly tried to group students according to abilities and have given up this practice, please state reason.

11. What is your definition of a "superior" student of foreign languages?

12. List in order of importance what you consider the abilities needed in the learning of modern foreign languages.

The gratifying response on the part of the chairmen and teachers furnished the committee with a substantially accurate description of current opinions, practices, and results in New York City. The impressions gathered from the answers to the questionnaires were reinforced by personal visits to several of the local schools. To find out what was being done outside of the city, a list was compiled of about fifty books, reports, and articles dealing with the gifted child. These were first read, studied, and discussed by subcommittees and were then considered by the entire committee.

After studying the problem for about a year, the committee has drawn up a report¹ of forty-five typed pages, in which the solutions that have been tried or proposed for bright students of modern foreign languages are studied and subjected to a critical examination, and practical means are suggested for overcoming the handicaps by which our more gifted students are being restrained. Limitation of space permits the reproduction here of only the following concluding section of the report, which deals with the recommendations made by the committee:

RECOMMENDATIONS

A. Objectives of Instruction for Gifted Students of Modern Foreign Languages

Accepting the premises that students should be allowed to develop as fully as

¹ A copy of the report may be had by addressing a request to Mr. Alpern.

their natural abilities demand, that some individuals do possess special linguistic talents or inclinations, and that superior achievement is in some cases limited to only certain phases of language study, we feel justified in concluding that the objectives of instruction for the superior students of modern languages should, as far as possible, differ for each individual. However, while special, individual objectives might be set up for each specially gifted individual, the foreign language course should afford for *all* superior students enriched opportunities for the development of creative power, initiative, and self-expression. Whether they are to be segregated from the normal and slow students, or are to be accelerated through the regular course, their burden is not necessarily to be made heavier quantitatively along traditional lines, but they are to be given an enriched curriculum that will encourage them to develop their natural ability to the fullest.

The objectives which are generally considered the "ultimate" objectives of the modern language course can be made an earlier goal for the gifted students, viz: (a) a feeling for the foreign language; (b) the ability to think in the foreign language; (c) an appreciation of the foreign country's contributions to modern civilization; (d) the improvement in English which is believed to accrue to the superior student from language study; (e) a desire and ability for independent study and practice in the foreign language.

In addition to the reading aim to be achieved by the student of average ability, the immediate objectives of instruction for the superior student of modern foreign languages should include the ability to express himself in the foreign language earlier than the average student with a reasonable degree of accuracy and fluency, orally as well as in writing.

The subject-matter, learning activities, and classroom technique should take cognizance of the special physical, mental, and social characteristics that have been found to be peculiar to the gifted high school child. Since the studies that have been made of intellectually superior high school students show superiority in their conditions of health and physical fitness, we conclude that they may be required to do a larger amount of more intensive work than the average. Other studies indicate that superior students possess a high degree of ability to concentrate and attend for long periods of time, to perceive relationships, to reason, to retain, to be interested in the new, to supply the details when essentials are given; and that they are bored with routine details, are critical and readily observant of anything faulty, and tend to read extensively. It is therefore recommended that: (a) only brief and skeletal explanations should be made; (b) drills should be limited and intensive; (c) frequent opportunities should be afforded for self-expression through dramatization, socialized procedure, projects, correspondence, editing, club-activities, etc.; (d) assignments should at times be formulated by the students themselves; (e) opportunities should be provided for students to evaluate their own work and that of others; (f) library equipment should be so ample and diversified as to encourage their tendency to read abundantly.

The evidence in regard to social characteristics of gifted high school children shows that they mingle easily with all types and groups and that they are, in general, leaders in activities outside of the classroom. They should therefore be given adequate opportunity to exercise their ability to lead, ability to associate with different types, and ability to initiate, through varied forms of extra-curricular

activities and through committee and group work. Their social qualities and leadership might also be developed by encouraging them to guide and help their less brilliant classmates either in after-school help classes or during the regular recitation periods. The social responsibility of leadership should be instilled into these students early in their careers.

B. Matters Pertaining to Organization and Administration:

The ideal school must be reasonably homogeneous. No amount of internal organization or adjustment will ever be able to make thoroughly satisfactory schools out of the extremely disparate elements now found in the student body. The more gifted will inevitably suffer.

There should be provided suitable places for work and study. Along with these should go provision for proper and adequate supervision of study. If conditions for study were suitable the school day might well be prolonged.

An atmosphere conducive to work and study should prevail. This is impossible under present conditions where nearly one-half of the average student body feels no interest in school, and does not work.

Classes should be made small enough to permit their members to be comfortably seated, and the teacher's pupil load should be small enough to make possible adequate individual attention.

Entrance to academic and technical high schools should be by examination.

Training amounting to an apprenticeship to a given occupation should be provided for those who are unsuited to the requirements of academic or technical high schools.

Outside activities of pupils should be strictly restricted, limited, and controlled.

As regards the question of segregation according to ability within a school, the following are the findings and recommendations from the standpoint of administration:

1. Subject segregation, the committee believes, is theoretically sound but because of administrative difficulties becomes increasingly unworkable as the number of subjects in which it is applied increases. If in any school, ability grouping is desired only in a few subjects, subject grouping is recommended.

2. The most practical grouping which can be made generally applicable and which is sufficiently flexible to be adapted to the varying conditions in New York City is a twofold one, based on a general average of somewhere between 75 and 80, as a dividing line. Such grouping will admit of syllabuses, methods, procedures, etc., which will provide as nearly as practicable, maximum opportunity for the bright boy and girl.

3. Experience in New York City is against grouping according to three levels of ability. While it is possible that such grouping with syllabuses, differentiated qualitatively to suit varying capacities, and classes sufficiently small to admit of more individual attention, would prove of value, the committee doubts the practicability of this type of segregations in New York City.

HYMEN ALPERN, *Chairman*

*De Witt Clinton High School
New York City*

To the Editor of the *Modern Language Journal*:

ANENT MR. HOCKING'S "CONSPIRACY AGAINST THE MODERN CLASSICS"

Reactionary articles of a professional nature are stimulating and challenging to the proponents of recognition reading as a valid and attainable objective in a two-year program of foreign-language study. Mr. Hocking's article in the November issue of the *Modern Language Journal* has value, in that it calls our attention to the futility of trying to delude ourselves and to deceive hard-headed administrators with the argument that "high-school language study actually yields financial profit." But the article as a whole merits a spirited rejoinder. Mr. Hocking states his objections in a straightforward and lucid manner. He maintains: (1) that the reading objective is no innovation, that it was taken for granted twenty years ago, and that classical drama in verse [at least *Le Misanthrope* and *Athalie*] was then successfully read by translating in the second semester of the first year; (2) That reading for content is of questionable value, and that it militates against reading for literary appreciation. Unfortunately, the discursive nature of his remarks in support of his objections and the faulty organization of the separate arguments make it difficult to refute them point by point.

It is presumptuous indeed for Mr. Hocking to set forth his opinions, uncorroborated by a single item of experimental evidence, as a decisive argument against the combined judgments of a host of earnest workers who, for the first time in the history of our profession, have attempted through research and experiment to establish valid objectives and to build up bit by bit a technique of instruction that might ultimately insure their attainment. To have modestly expressed his doubts concerning the mooted points would have been more in keeping with his youth and certainly more professional. The title "Conspiracy against the Modern Classics" is highly militant.

Even among the opposition, there will surely be many who are not willing to admit with Mr. Hocking that reading for content is of so little value as he assigns to it. The greater part of our daily reading in our own language is for the purpose of amassing content: our morning mail, the daily papers, the monthly magazines, the journals in our own special fields, the searching through encyclopedias and reference books for detailed information, are all read for content and always at a high rate of speed. During the perusal of such matter, we are not at all interested in soul expansion induced by artistic literary efflorescence of the writer. We seek rather information concise and convincing. We expect clarity and precision in the writer's choice of words, apt figures of speech for illustrative purposes, and in general smoothness of diction; but the

dress of the thought must never get in the way of the thought itself. Since the appeal is to the intellect, good organization and lucid exposition are what counts. One might ask whether learning to read a foreign language may not likewise open up new avenues of a similar but greatly extended scope.

Part of the reading done by all of us, and the great bulk of it for the vast majority of persons, is of current fiction in its broader sense, in which information gathering plays no part. This type of reading is engaged in for the purpose of self-expansion through living vicariously the joys and sorrows of our fellow-beings. It is an easy and a legitimate way of meeting uninviting reality thus to dwell for a time in a world of fancy. If the hero is superior to us, we unconsciously identify ourselves with him; if he is inferior, we increase our own self-importance by widening the gulf between us and him. The appeal is to the emotions rather than to the intellect, but the effect of the appeal is wholly dependent on the content. The emotions cannot be touched off unless the content is clearly apprehended. And who has the right to say that reading fiction, either in the vernacular or in a foreign language, is of no value? May it not even be highly cultural? Desirable emotions, worthy attitudes of mind, the strengthening of ill-formed ideals, and wholesome spiritual reactions can be and are surely thus aroused in us even by non-literary artists.

Reading for literary appreciation is closely bound up with this latter type of reading, in fact an outgrowth of it. Masterly prose, poetical drama, and tender lyrics grip and move us because the literary artist is able to aid us in a better formulation and expression of those intangible soul states that we vaguely feel but cannot clothe in words. We appreciate the form because it has been the means of lifting us to a higher plane from which we may view a broader horizon; but if we are carried boldly up to this point of eminence, without first having explored the nether regions, there are too many lesser unknown peaks that hopelessly mar the landscape.

With one stroke of the pen, Mr. Hocking relegates the first two of the foregoing accomplishments to the limbo of the unworthies. He says: "The very purpose of foreign-language study . . . is to appreciate the literary qualities that made them [the masterpieces] pre-eminent." One might as well say that the only purpose of learning to read the vernacular is to be able to appreciate Shakespeare. Perhaps it would be a more fitting example of misguided reasoning to state to the school board of Buenos Aires that the only valid reason for fostering the study of English in their secondary schools is to enable the students to appreciate Macbeth in the original.

English-speaking persons who are fortunate enough to be able to appreciate the spell of Shakespeare are the very ones to whom

the linguistic difficulties involved, the wealth of vocabulary encountered, and the richness of Elizabethan idioms involved offer no impediment to the comprehension of content. Art appreciation of any type, when functioning, presupposes leisure and ease. It never accompanies effort and drudgery. We may marvel at Shakespeare's skill in word painting, but we never appreciate him, in either sense of that term, until his wealth of imagery and the witchery of his diction call up without conscious effort on our part the mental counterparts for which they stand. And certainly no one of Spanish speech ever attained this distinction by being thrust unmercifully into translating Hamlet and Macbeth before he had learned to 'appreciate' lesser English lights.

Art is the very antithesis of science. Unlike the latter it cannot be assailed and captured by a sheer *tour de force*; but rather like a timorous maiden, it must be wooed long and assiduously. Yet Mr. Hocking would, through a very detailed and direct science-technique procedure, have his students pursue the most elusive of the arts. He would have them delve into the translation of Molière's comedies with apparently no other preparation than "a thorough grounding in grammar" and "an adequate training in speaking and understanding the language." If conversational knowledge of the foreign language be an absolute *sine qua non* of literary appreciation, then no American college student for the past hundred years has attained literary appreciation of the Latin classics. Mr. Hocking advocates that "his [the student's] reading be begun very slowly, and continued very slowly for at least two years." He adds that not merely translation but artistic and genuinely literary translation should be aimed at, and to some extent attained. Still in the actual task of translating the masterpieces, the student must not bother about content, for "it is anti-literary to read Molière for content, because such an approach immediately makes plot the major consideration . . . ; if we direct our students' time and study to content, we are restraining them from studying the art of the author." That, "it is axiomatic in literary criticism that art is not a matter of content, but of form." It is about as hard to understand how all this is to be brought about as it is to conceive of soul apart from body.

Probably the most naïve deduction in the whole article is the conclusion that if reading for content is the desideratum in foreign-language teaching, then we had best forego all attempts to teach a foreign language and let our students acquire the content through English translations, because, "they will never read it as easily and rapidly as their own language." And, "the average translation gives all the content . . . , and the professional translator brings out more of the artistic nuances and details than are apprehended by the student who reads for content in the foreign language." Wouldn't that argument be a boomerang when a fussy

administrator asked Mr. Hocking whether a professional translator would not also be able to seize and to transform into English, far better than the best student, all the vaunted values that make for literary appreciation?

Careful reading of Mr. Hocking's article shows that he has not grasped the plan of the recognition-reading methodites. There *is* method in their madness. Why, they have a *two-year* plan, by means of which they fondly hope to build a broad linguistic causeway over which a two-year student may ultimately reach those far-away pastures of literary appreciation and browse therein, rather than as heretofore, have to nibble at the succulent verdure from without. Having been shown that for about 85 per cent of all students pursuing a course in a foreign language, two years is the average maximum period devoted to it, and that the traditional objectives of speaking, writing, understanding, and reading the foreign language have not been attained by the lower half of this group, they have levelled their attack with military precision on what is obviously the least impregnable salient and clearly the bastion of the fortress. Reading is their first goal, which they propose to reach by means of a carefully selected and systematically presented vocabulary, aided and abetted by controlled syntactical co-ordination. At the outset, they do utilize purely synthetic concoctions, for mild home-brew is eminently more suited to the novice than is unadulterated absinthe. The early reading texts are scientifically constructed and used as a makeshift in lieu of nothing else adequate available. Their literary merits are nil, but their pedagogic merits are legion.

The simplified texts, which evoke such a diatribe from Mr. Hocking, are a part of the plan for easing the student along the way. The simplification consists in limiting the vocabulary and the syntax to the student's advancement, but retaining all possible literary values within the student's extreme linguistic reach (as worked out systematically by the simplifier). As the course proceeds, it is possible in each successive simplified text to retain more and more literary values, so that at the end of the second year the learner has artificially and systematically built up the necessary background and has reached a point where he can really appreciate a masterpiece. He has an available passive vocabulary adequate to ordinary reading, which he has gotten into the habit of doing. He has learned to read creditably well in exactly the same manner that he reads in the vernacular, i.e., by having his concepts in connected series aroused by unobstrusive word signs that function automatically. And lastly, through simplified texts, he has been gradually and progressively subjected to graded literary values until he can now appreciate them straight, unhampered by having first to translate or to analyze and thus destroy all beauty of form involved.

Truly the pathway is alluring, and it ought to lead [if followed] straightway and surely to the classics.

COLLEY F. SPARKMAN

Mississippi State Teachers College

TRANSLATION OF RONSARD'S SONNET IN REQUIEM

As one sees on the branch in the month of May the rose
In its young beauty and its freshest bloom,
So bright that very heaven looks asworn,
And the morning's tear of envy on it glows,

When grace and love its every petal shows,
Steeping the woods and flower-beds with perfume—
Yet rain and burning sun destroy too soon,
And petal after petal from it blows—

Thou wast a May rose, springing new and fair,
Adored by earth and sky and all their powers—
Until death laid thee in the tomb's repose.

Receive this offering of tears and prayer,
This urn of milk, this basket full of flowers,
That even thy dust be what thou wast, a rose.

Marion E. Lewis

Notes, News, and Clippings

THE NEW YORK TIMES of Sunday, November 20, 1932, carried an article entitled "850 English Words: A World Tongue" with subtitle " 'Basic English' is Designed to Be an International Auxiliary Language, Without Artificialities." Prof. C. K. Ogden of Magdalene College, Cambridge, England is the chief sponsor of this attempt to adapt English to its rôle as a world language. He points out that English is already the language, natural or governmental of some 500,000,000 people and that "students in most foreign countries should be able to master the language in a month, giving two hours a day to it."

We quote further from the Editorial page of the *Times*:

The 850-word vocabulary consists of 600 "things" or nouns, abstract and concrete; 150 words of quality, and 100 miscellaneous words, including only fourteen words of action. To show that the thing can be done, the inventor has rewritten Poe's *Gold Bug* in Basic English. It reads quite well. A glance at the verbs immediately shows that in Basic English one cannot fly, cry out, sing, or love. One would go through the air, say loudly, make a sweet noise, and make or give love. There is no such thing as "life" in Basic English. One would "be living."

The big doubt concerning Basic English is the same as with the other international languages. They may do well enough for the purpose of written communication. They break down as a spoken medium. Unless we establish along with a single standard vocabulary a standard form of pronunciation, intonation, utterance, your universal language for all oral purposes becomes as many separate languages as there are nations speaking it.

It is not the inability to master 500 French words that renders the average American citizen in Paris deaf and dumb. It is the inability, except after special training, to identify these 500 words when he hears them pronounced or to make them recognizable when he pronounces them. The Englishman would say that Basic English "gives us a language." The Frenchman would pronounce it, "zheev see sa langazh."

THE NEW YORK SUN of December 2 carried a report entitled: "Paris to Have Polyglot Machine" from which we quote as follows:

A philological automat, which will deliver eloquent French phrases instead of ham sandwiches, will be installed here soon to help tourists ask more or less intelligent questions. The device, which is a veritable mechanical polyglot, is intended to help police direct visitors about the city. It will be installed in the open spaces in front of the Opera, toward which tourists usually gravitate. Keyboards in English, German, Italian, and Spanish will be placed on the four sides of the kiosk sheltering the invention. Tourists desiring to ask a question in French will merely tap out the question in their own language and the French version will appear on a screen above the keyboard. Thus tourists will be able to ask the police to direct them to the Eiffel Tower, Père-Lachaise Cemetery, or the nearest bar.

The apparatus is the invention of Jean Confida, who has taught the elements of French to thousands of persons in all parts of the world. It is based on the almost mechanical relation between certain words, which holds good in most languages.

FELLOWSHIPS AND SCHOLARSHIPS FOR AMERICAN STUDENTS ABROAD is the title of the fourth edition of a publication just issued by the Institute of International Education listing fellowships and scholarships which are available for foreign study under various auspices. The grants are arranged in two groups, the first including those open to competition from students of any college or university and the second part listing the grants made by educational institutions to those students who are affiliated with the specific institution offering the award.

The majority of the fellowships in Part I specify the subject of the research to be pursued and require graduate candidates. The only large groups, in fact, which are unrestricted either as to subject or as to place of study are the fellowships of the Guggenheim Foundation and some of those offered by the American Association of University Women. Almost every subject that might be suitable for research, however, is represented, comprising the fine arts, humanities, and the sciences. In some cases, too, the place of study is designated. There is also a group of fellowships which are unrestricted as to subject of study but not as to place. The largest number of grants designated for study in Great Britain are the Rhodes Scholarships and these are also among the few which may be awarded to undergraduates. By far the largest number stipulated for the different countries of Europe are the so called "Exchange" fellowships offered under the auspices of the Institute of International Education. With the exception of the Exchange fellowships, which cover only board, lodging, and tuition or their equivalent, the awards made by foundations and organizations of various types offer money grants ranging from \$1000 to \$2500, the majority being under \$2000.

Part II reveals that educational institutions, including a few art and theological schools, have at their disposal between 250 and 300 fellowships which may be used for study abroad. About half of these awards carry a stipend of less than \$1000 and the rest between \$1000 and \$2000, although there are a few as low as \$250 and a limited number over \$2000.

The bulletin gives all necessary information, including academic requirements and time and place for making application.

IN A RECENT NUMBER of *Hispania* there is a review by J. R. Spill, University of Texas, of the life and work of the Mexican, Juan Díaz Covarrubias. Because of his untimely death in 1859 when he was executed as belonging to the liberal forces, he has left comparatively little in actual writing but that has been sufficient to leave a deep imprint on Mexican literature. His masterpiece in

prose is undoubtedly *Gil Gómez, El Insurgente o La Hija del Médico*. This has to do with the early years of the Mexican struggle for independence.

In this same number is an excellent article, "Libros y Autores Cubanos," contributed by Manuel Pedro González. Frank Callcott of Columbia has given us "The Hispanic Contribution to Modern Art." Mr. Callcott mentions that unique and most extraordinary movement of the art world, namely the open air schools of Mexico, which are free to all, with materials supplied. The pupils are instructed to learn first of all the use of their tools and then to see. Not till he has found himself is the student given authority to copy the work of other lands.

BLANCHE M. KELLY

Rochester

ENROLLMENT FIGURES FOR MODERN LANGUAGES in the New York City schools for 1932 and 1931 are as follows:

Fall 1932	Total School Registration	Enrollments in Modern Foreign Languages			
		French	German	Italian	Spanish
High Schools.....	225236*	68339	19336	3367	36436
Jr. H. Schools.....	109713†	38668	4103	2786	4320
Totals.....	334949	107007	23496	6153	40756
Fall 1931					
High Schools.....	202354*	61694	16081	2853	35107
Jr. H. Schools.....	106532†	37631	3510	2304	4375
Totals.....	308886	99325	19591	5157	39482
Year's Growth in H. S. and Jr. H. S. Combined	26063	7682	3905	996	1274
Year's Growth Percentages.....	8.4	7.7	20.	19.3	3.2

* This number includes some 60,000 pupils pursuing industrial, domestic science, cooperative, secretarial, accounting and other special courses in which foreign language work is not included.

** Includes seventh, eighth and ninth year pupils. Foreign languages are begun in grades 8A and 8B.

A comparison between the figures for 1927 and those for 1932 follows:

	Total School Registration	Enrollments in Modern Foreign Languages			
		French	German	Italian	Spanish
Fall 1932	334949	107007	23496	6153	30756
Fall 1927	221292	76244	7865	2449	37385
Growth in 5 Years	113657	30763	15631	3704	3371
Percentage Growth	51	40	200	151	9

German is now taught in 40 of the 42 high schools but in only 18 of the 64 junior high schools. The language continues to increase encouragingly in the high schools, somewhat less so in the junior high schools. The past year's growth in junior high schools was from 3510 to 4130, or 630, whereas the year's growth in high schools was from 16081 to 19366, or 3285.

THE FRENCH REVIEW for November (Vol. VI, No. 1) has the following contents: *Littérature générale et littératures particulières*, Fernand Baldensperger; A Study of the Difficulty of Vocabulary and Sentence Structure of Sixteen French Selections, Margaret Breck Stom and Marjorie Mullins; Student Knowledge of Some French-English Cognates, Louis H. Limper; An Experiment in Vocabulary Compilation for Foreign Language Texts, W. Napoleon Rivers, Jr.; Book Reviews; Recent French Books; Bibliography, Edmond Méras; *Varia*, Anne Gasool; Communications and Notes; The Librarian's Corner, Albert Cru; American Association of Teachers of French.

THE GERMANISTIC SOCIETY OF AMERICA, INC. offers for the year 1933-34 a fellowship of the value of \$1000 to an American student who contemplates studying some phase of German civilization at a German university. The successful applicant will also receive free tuition through the Institute of International Education which administers the fellowship. A candidate for this fellowship must be a citizen of the United States; he must at the time of making application be a graduate of a college or university of recognized standing; he must have pursued advanced studies in one or more of the following aspects of German civilization: German architecture, art, history and government, literature and language or philosophy; he must not be over thirty years of age; he must be unmarried, of good moral character and intellectual ability, of suitable personal qualities; and he must have a practical ability to

use German books, both in general subjects and in his special field. The fellowship is open to both men and women. For further information and application forms apply to the Student Bureau, Institute of International Education, 2 West 45th Street, New York City. Applications close on February first.

THE NEWS BULLETIN of the Institute of International Education for November, 1932 (Vol. 8, No. 2) contains a list of fifty-six foreign visiting professors at colleges and universities in the United States. It also announces a number of scholarships available for graduate work abroad. For details address the Secretary, Student Bureau, Institute of International Education, 2 West 45th St., New York City.

We quote as follows from this *Bulletin*:

Dr. Horatio S. Krans, Director of the Paris office of the American University Union, reports that the effects of the depression have been keenly felt in the American student world in France. He reports that a number of students were forced to return home for lack of funds and that there is a falling off in the correspondence with students and professors in America who were contemplating a sojourn in France. The Director of the Paris office has come to be looked upon as a dean of American students in Paris and has been of great assistance in smoothing the academic path for countless American students in France. The Paris office of the American University Union, located at 173 Boulevard St. Germain, is at the disposal of American students and professors and those Americans who avail themselves of its services will save many hours of work and worry.

SPANISH IS FLOURISHING IN ATLANTA, GEORGIA if we may judge by the two Spanish publications which reach our desk. These are *Púrpura y Oro* of Tech High (Año III, Número 1), and *Revista Escolar Panamericana*¹ (Año I, Número 2).

ROJO Y ORO of JAMES MONROE H. S., New York is now in its eighth year.

LA CHRONIQUE DU CIRCLE TUSSERAND of the College of the City of New York (Vol. V, No. 1) has just come to hand. This issue is devoted almost entirely to appreciations of M. Tusserand who died July 18, 1932.

THE ASSOCIATION OF MODERN LANGUAGE TEACHERS of the Middle States and Maryland held its regular annual meeting in conjunction with the Association of Colleges and Secondary Schools of the Middle States and Maryland at Haddon Hall, Atlantic City, New Jersey on November 26, with the President, Professor Robert B. Roulston of Johns Hopkins University, presiding. The following papers were read and discussed: "Whither

¹ Address: Station E, Box 11.

Bound?" dealing with aims, methods, texts, college board, and other tests of achievement in French, by Mr. Francis L. Lavertu, Hill School; "An Experiment in the Use of Prognostic Tests in High School French," by Miss Rosa Folau, Eastern High School, Washington, D. C.; "English Grammar in the Technique of Foreign Language Study," by Professor W. Shafer Jack, University of Pennsylvania; "Modern Foreign Languages and Democracy" by Dean Henry Grattan Doyle, George Washington University. Professor Jane F. Goodloe of Goucher College was prevented from reading her paper on "The Choice of German Texts in High School Courses" on account of illness. The subject was discussed from the floor with President Roulston leading the discussion.

The secretary received a communication from Miss Margaret B. Holz, President of the Modern Language Teachers' Association of New Jersey in reply to the request of our association for a joint meeting. The last paragraph of that communication reads in part as follows: "Our Modern Language Association is part of the New Jersey State Teachers Association, and must necessarily conform to their rules and regulations about the annual convention. We see that it will be impossible to do this thing for which we would both be extremely grateful, namely a joint meeting on the days that you have suggested."

The officers for the present year are as follows: President, Professor Esther J. Crooks, Goucher College; Vice-Presidents, Professor Edwin B. Davis, Rutgers University, Professor Boyd Edwards, Mercersburg Academy, Sister Mary Patrice, Georgian Court, Lakewood, New Jersey; Secretary-Treasurer, Professor Merle I. Protzman, George Washington University.

NOTES FROM THE DEPARTMENT OF SPANISH AND PORTUGUESE of the University of Wisconsin: The Research Committee of the University has renewed the grant to the Department for continuing the research in medieval Spanish studies under the direction of Professor A. G. Solalinde. Appointments for this work have been given to Lawrence B. Kiddle, M.A., Wisconsin, 1930, Mack Singleton, M.A., Kansas, 1929, Dwight Bolinger, M.A., Kansas, 1931, and Victor Oelschläger, M.A., Wisconsin, 1932. The department is continuing the acquisition of photostate of medieval manuscripts.

Doctors' degrees with a major in Spanish were granted during the academic year 1931-32 to Miss Elisa Pérez, dissertation: *La influencia del Romancero en Guillén de Castro*; and to Oliver H. Hauptmann, M.A., Wisconsin, 1927, dissertation: *An edition of the translation of the Bible (Leviticus & Numbers) with vocabulary, from the Escorial Manuscript I, J. 4.*

Mr. Glenn Ross Barr, M.A., Ohio State, 1927, who did graduate work toward the doctorate and assisted in elementary Spanish, resumed his position of Assistant Professor at Miami University.

Mr. Oliver H. Hauptmann, graduate legislative scholar in our department, spent the summer in Spain and then resumed his duties as instructor in Spanish at the University of Florida. Professor J. H. Herriott spent last year in Spain on a fellowship granted by the American Council of Learned Societies, studying Aragonese dialects, and returned to his position of Assistant Professor of Spanish at this University. Mr. Lloyd Kasten, instructor in our department, was awarded the Albert Markham Memorial Traveling Fellowship for the year 1932-33 and is in Spain doing research work on the manuscripts of the *Secretum Secretorum*. Mr. Lawrence Kiddle, research assistant in our department, spent the summer in England and France. Professor Antonio G. Solalinde taught in the 1932 Summer Session of the University of Michigan, giving courses on the Spanish Contemporary Novel and Spanish Phonetics. Mr. William Kingery, last year holder of the departmental fellowship, and for two years an instructor in the department, accepted a like position at Northwestern University. The departmental fellowship for the year 1932-33 was granted to Mr. F. R. Mangold, M.A., Wisconsin, 1932, holder last year of the Annie Gorham Fellowship. Miss Trinidad de Mora, M.A., 1932, recipient of a graduate legislative scholarship last year, had charge of the Spanish House at Stanford University during the summer of 1932. Mr. Victor B. Oelschläger, M.A., Wisconsin, 1932, was appointed assistant in the department for the year 1932-33. Miss Audrey Mackevich, A.B., Wisconsin, 1932, was appointed graduate scholar in Spanish for 1932-33. Mr. Wilson Wilmarth, Ph.D., 1932, in French and Spanish, accepted the position to take charge of the teaching of Spanish at the College of the Pacific, Stockton, California. Mr. Bart E. Thomas, holder of an honorary graduate fellowship in Spanish last year, resumed his position as associate professor of Romance Languages at the University of Montana. Mr. Henry B. Holmes, holder of an honorary graduate scholarship in Spanish, resumed his position as assistant professor of Romance Languages at the University of Kentucky.

Personalia

Professor S. L. Millard Rosenberg, of the University of California at Los Angeles has been elected a corresponding member of the Academia Española, the highest Spanish honor to which an American scholar in the field of Hispanic studies can officially attain. The Spanish academy, established in 1713, and limited to 24 active members, is the final authority in Castilian usage, recorded in its dictionary and its grammar. Its object is to cultivate and improve the national language. The corresponding membership is

reserved to scholars living in foreign parts who have distinguished themselves in Spanish scholarship.

Professor Rosenberg is associate editor of *Hispania*, the official organ of the American Association of Teachers in Spanish, corresponding member of the Hispanic Society of America, and regular contributor to various periodicals, here and abroad. He is the author of numerous books and articles dealing chiefly with Spanish and Latin American literature. Recently he was appointed a Del Amo Travelling fellow to Spain and will leave for Madrid early in February to continue his studies in the Spanish archives, returning to Los Angeles in time for the academic year 1933-34.

The Academia de Bellas Artes of Valladolid has likewise elected Prof. Rosenberg Corresponding Member.

The Modern Language Teachers Association of Central and Northern California,, meeting in San Francisco, elected the following officers: Pres., W. L. Schwartz; Sec.-Treas., Dorothy Herrington; Executive Committee, May D. Borry and Clair Hayden Bell. The meeting on December 6 was given up to a discussion of the implications of recent surveys of secondary and higher education in California, which seriously threaten the position of avocational subjects in the curriculum. The Association voted to formulate its views in the form of resolutions which will be published late in January.

Necrology

Dr. R. D. Cole, Professor of Secondary Education at the University of North Dakota since 1926 died on November 22, 1932 at Fargo, North Dakota. His passing is mourned by all of us. He was the author of *Modern Foreign Languages and Their Teaching*, J. Appleton & Co., New York, 1931

Reviews

WILLIAM WALLACE WHITELOCK AND JAMES HERBERT WILSON,
French Eloquence. New York: Alfred A. Knopf, 1929. xiii;
 3-134; voc. 137-180.

Le but de ce livre, d'après la préface des auteurs, est principalement de familiariser les étudiants des Ecoles supérieures et des Collèges avec la langue parlée par les plus grands orateurs français, secondairement de les familiariser avec l'histoire de la France depuis la Révolution, enfin de leur faire saisir sur le vif l'évolution de la langue française vers son état actuel de précision logique et de souplesse. Le moyen, c'est la lecture de 21 discours—ou extraits de discours—politiques et académiques (mais principalement politiques). La raison de ce choix, c'est que les discours sont plus aisés à comprendre que la littérature pure: s'adressant à des auditeurs de culture et d'intelligence moyennes, un discours ne devient jamais célèbre, qui n'est pas compris des auditeurs. C'est aussi qu'à l'exception du grec classique, nulle autre langue que le français n'a été l'objet d'un si grand respect de la part des orateurs comme de celle des écrivains. Pour établir leur anthologie, les auteurs ont écarté tout discours qui ne représentait pas un effort oratoire, qui n'illustrait pas une phase de la pensée française ou qui ne se rapportait pas à un événement historique, et qui n'avait pas été prononcé par un orateur de marque. Le livre, toujours d'après les auteurs, constitue un "précis" de la pensée et de l'action françaises, de la Révolution à nos jours, vues à travers les œuvres oratoires des grands leaders.

Sur le fond, nous n'avons que peu d'objections à soulever. Toutefois, la première phrase du premier paragraphe de la préface pourrait nous faire espérer que nous trouverions dans le livre des exemples de l'éloquence de la tribune parlementaire, de la tribune libre et de la chaire. C'est à dire qu'à part l'omission inexplicable de l'éloquence judiciaire, les étudiants pourraient faire connaissance par le livre avec les grands esprits dont le discours a été constamment ou par occasion l'arme de combat ou le moyen de persuasion. En d'autres termes, que l'étudiant pourrait étudier l'évolution, de 1789 à nos jours, d'un genre littéraire—l'éloquence—qui n'est pour ainsi dire jamais étudié pour lui-même dans nos écoles. Mais la phrase dont nous parlons est décevante. En réalité, la façon dont les orateurs et leurs discours ont été choisis, les limites que se sont imposées les auteurs, ont si étroitement circonscrit le champ d'études que ce n'est plus une étude—si brève qu'elle soit—de l'évolution d'un genre littéraire, mais seulement d'un aspect de ce genre; nous n'avons en effet que des discours politiques avec seulement quelques discours académiques; rien pour la chaire ni pour le barreau. Ce n'est donc pas un "conciones"

français, pas une anthologie de l'éloquence française, ni à proprement parler un "précis," mais un "livre de lectures" constituant une "initiation" à l'éloquence française politique et académique, de 1789 à nos jours. Comme tel—livre de lectures ou initiation—le livre nous satisfait, surtout quand, oubliant la phrase susmentionnée, nous nous reportons à la dernière phrase du troisième paragraphe de la Préface: "... de l'action et de la pensée françaises, de la Révolution aux événements les plus récents." Que la France ait marché continûment vers le libéralisme et vers le pacifisme, qu'elle ait évolué vers la "gauche," est un fait d'histoire et le seul qui importe. Les auteurs l'ont souligné en ne faisant figurer dans leur tableau que des orateurs de gauche et en terminant chronologiquement par un discours d'Aristide Briand. Leur choix de discours épouse donc la courbe de l'évolution de la pensée française. En dépit de quelques phrases qui peuvent à première vue nous égarer, c'est cela que les auteurs ont voulu faire et qu'il faut les féliciter d'avoir fait. Un autre titre du recueil à notre attention, c'est que, à notre connaissance, il constitue un unique essai de présentation aux étudiants, en une courte anthologie (131 pages de texte) d'un genre littéraire auquel les manuels n'accordent qu'une place peu importante. L'importance de l'art oratoire en France est au surplus démontrée d'une façon très intéressante dans l'introduction écrite par le Dr. Whitelock. Il y insiste sur le goût inné des français pour l'éloquence, sur le rôle des salons et, plus longuement, sur celui de l'Académie française dans l'épuration de la langue et la conservation de l'aptitude oratoire. Un peu longuement peut-être, et il est à craindre que les étudiants ne se contentent de l'opinion superficielle que l'Académie a joué le grand rôle, alors que, sans avoir besoin de remonter jusqu'aux guerres de Religion pour le démontrer, mais en nous bornant à la période contemporaine, nous avons la preuve que c'est dans le conflit des intérêts, des idées et des partis politiques que s'alimente l'éloquence politique française, en dehors de ce cercle de conservation littéraire qu'est l'Académie. Mais il était bien difficile aux auteurs, tout en voulant se cantonner dans le domaine des idées politiques et sociales, de ne pas glisser dans des considérations littéraires. Nous devons donc ne pas prendre à la lettre la Préface et l'Introduction, mais juger le livre sur sa table des matières et sur l'intention des auteurs d'y donner un aperçu de l'évolution de l'action et de la pensée française depuis 1789. A ce propos, en mettant de côté trois discours se rapportant aux relations franco-américaines, nous trouvons que l'ordre chronologique qui devrait prédominer est assez mal observé dans la table des matières et qu'en plaçant les discours à leur date, nous aurons l'ordre suivant: 1-(2)-3-5-6-4-(8)-7-9-13-10-11-12-14-15-16-17-20-21-18-(19) Mais c'est un petit détail.

Si nous divisons l'histoire contemporaine de la France en pé-

riodes, nous trouvons qu'elles sont toutes représentées dans le livre par un choix approprié de discours:

I. Monarchie parlementaire; la Constituante; lutte pour la conservation de la monarchie: Mirabeau. II. Carence de la monarchie, la Législative; lutte contre l'Europe: Danton. III. La France républicaine; lutte contre les ennemis de l'intérieur et de l'extérieur: Saint-Just, Robespierre. IV. France napoléonienne: Napoléon. V. La monarchie libérale: Guizot (période mal représentée). VI. La 2^{ème} République et les rêves de paix universelle: Victor Hugo. VII. Le Second Empire: l'opposition libérale: J. Favre. VIII. La 3^{ème} République; recueillage de la France après 1871: Thiers, Gambetta, Ferry. Part de la France dans le mouvement scientifique et philosophique: Renan, A. France. Défense des minorités: Jaurès. IX. La France de la Grande Guerre: Poincaré, Viviani, Clémenceau. X. La France de l'après-guerre: A. Briand.

Cependant la classification précédente ne se trouve pas dans le livre. On n'a fait allusion aux périodes que dans la notice biographique consacrée à chaque orateur. Nous trouvons que c'est une omission regrettable et que ce que les auteurs prouvent si bien savoir de l'évolution de l'action et de la pensée françaises aurait dû—plus que le rôle discutable de l'Académie sur l'éloquence—faire l'objet d'une introduction circonstanciée. Tel quel, le livre imposera aux élèves la lecture d'une histoire de France, ou bien réclamera du professeur tout un travail de présentation. Sans ces explications historiques, à quoi servirait le recueil? Il est à craindre, d'un autre côté, que les élèves des écoles supérieures n'aient conservé qu'un souvenir très confus de l'histoire contemporaine de la France et de l'Europe, qu'ils auront étudiée dans leur seconde année (et ce livre, nous semble-t-il, ne convient qu'à la 3^{ème} ou à la 4^{ème} années d'école supérieure). Le professeur devra donc raviver les souvenirs des élèves, et un tableau succinct de l'histoire de la France de 1789 à nos jours n'aurait pas été superfétatoire. Dans le commentaire historique des discours, si on insiste sur le conflit des idées, on s'apercevra alors de quelques oublis dans la liste des orateurs mentionnés. (Sous la Convention, seuls les Montagnards sont représentés; Vergniaud aurait pu être cité. Pour la Monarchie parlementaire, les discours de Royer-Collard sur la liberté de la presse, et de Guizot lui-même sur l'enseignement primaire, pour ne parler que des partis de gauche, auraient donné plus d'importance à cette période où l'on vit renaître les débats parlementaires. On aurait pu y ajouter aussi l'improvisation de Lamartine sur le drapeau tricolore en 1848.) Mais cela est insignifiant, et ce qui est cité dans le livre est assez pour donner aux étudiants une bonne idée de ce que les auteurs ont voulu montrer.

Il est dommage, par conséquent, que de trop nombreuses fautes

d'impression, qu'une hâtive correction d'épreuves a laissées subsister, (mots mal coupés, omissions de signes de ponctuation et d'accents, mots mal orthographiés, mots oubliés, emploi de la virgule dans les dates entre le mois et l'année, etc.) déparent le texte presque à chaque page. A part cela, la présentation matérielle du livre par la maison Knopf est excellente, l'impression étant claire, nette, attrayante.

RENÉ HARDRÉ

North Carolina College for Women, Greensboro

E. PRESTON DARGAN. *Honoré de Balzac A Force of Nature*. The University of Chicago Press, 1932. 87 pp. \$1.

The bright red binding of this book gives one a forehint of the title, and of the chapter headings: Forceful Living, Forceful Loving, Forceful Labor, The Dynamic Result. Its thesis is "the supremacy of Balzac as a predominant personal force in the writing of modern fiction, and particularly that type of fiction which is at the same time a sort of social history." The author treats illuminatingly Balzac's life, his character, his method of work, the artistic result, his influence. Mr. Dargan's admiration for man and novelist appears constantly. "In every way he seems extraordinary and dominant. The man was essentially great." And again: "As a body of fiction, the work is unparalleled." The discussion of characters, in Chapter v, is particularly interesting. Balzac's style is not discussed, so that the reader does not know whether Mr. Dargan agrees with M. Claudel's dictum that Balzac is not only a great author but a great writer. At the end is a useful list of books by, and about, Balzac. The work of an enthusiast and a scholar, this brief, well-written and attractively printed criticism will be valuable both to those already familiar with Balzac and to those just beginning the study of the great novelist.

GEO. N. HENNING

George Washington University

HOWARD ROBINSON, *Bayle the Sceptic*. New York: Columbia University Press, 1931. x+334 pages. Portrait. \$4.25.

The author has undertaken a task which had long been left undone. In spite of the fact that no one would deny the importance of Pierre Bayle, great moulder of minds, but scant attention has been given him by writers in English. Believing that Bayle is too little known by English readers, to whom he is hardly more than a "French Protestant refugee who dwelt on the confines of theology," Professor Robinson has prepared this study of that learned and fruitful precursor of the eighteenth century, who "has been overshadowed by men who largely purloined their weapons from his ample arsenal."

In telling the story of the life and works of Bayle the author has consulted available sources, and has drawn heavily on Bayle's works themselves as material, translating excerpts from many of his most important utterances. Considerable attention has been given to the religious, social, and political conditions under which the famous sceptic lived and worked. Two chapters have been devoted to those upon whom his mantle fell, with especial emphasis on Voltaire and the Encyclopedists.

There are thirteen chapters in this well-printed, attractive volume. Chapter 1, "Backgrounds," tells of Bayle's youth, his sojourn in Switzerland, and his career until the closing of the Academy of Sedan. "Popular Superstition" tells of his installation in Rotterdam, and gives a detailed account of the occasion, composition, and content of *Pensées sur la Comète*. Chapter 3, "Catholics and Protestants," deals with the religious disturbances of the times and Bayle's plea for tolerance. The *Commentaire philosophique* of 1686 is treated at length in the following chapter. The *Nouvelles de la République des Lettres* are discussed in Chapter 5. Bayle's physical breakdown, his troubles with Jurieu, and the dismissal from his professorship furnish the material for the interesting chapter, "Victim of Intolerance." The four following chapters deal with the composition, publication, and contents of his greatest work, the *Dictionnaire historique et critique*. These sections are divided under subtitles, such as "Obscenity," "Holy Scripture," "Priestcraft," "Atheism," etc. A considerable number of "englished" passages are included. Chapter 11, "Last Years," has to do with the attacks by Bayle's enemies on the Dictionary, the writing and publication of *Réponse aux questions d'un Provincial*, and his death, "almost pen in hand." The last two chapters, "Life after Death" and "Return from Exile," tell of Bayle's influence after death in Holland, England, Germany, and France. The study is brought to a close with a discussion of his reputation during the nineteenth century and the questions, "Will Bayle live?" and "Should Bayle live?" A fourteen-page appendix contains a list of the writings of Bayle, related works appearing during his lifetime, works on Bayle which were published from 1706 to 1789, and the principal modern studies on him and his works. A ten-page index follows.

It is obvious that the author would treat the material as he did. There is so little of incident in the life of Bayle that it would have been quite impossible to inject much of the romantic or the stirring into its narrative. Professor Robinson has told the story well, emphasizing the trouble into which Bayle was led by "his war on outworn opinions." Bayle's works are such that they must be treated in general as disconnected notes. Continuity of thought and smoothness of style are hardly to be expected in a study which must bring out the many varied topics on which he wrote. Bayle

the Sceptic is, then, to be considered as a source-book for him who would have difficulty in consulting Bayle in the original, rather than as an artistically written "*Roman d'une Grande Existence*."

It is to be regretted that so useful a book should be marred by carelessness in typography. The following errors have been noted. Page 60, l. 5, *the end the justifies the means* should read 'the end justifies the means.' P. 89, ll. 13, 15, *artice and Augustines* should read 'article and Augustine's.' P. 115, l. 19, *substille* should read 'subtitle.' P. 249, footnote, *fonds certain* should read 'fonds certains,' otherwise phrase is awkward. P. 256, l. 22, *aethists* should read 'atheists.' P. 277, note, *Méthode pour l'étudier* should read 'Méthode pour étudier.' P. 281, l. 24, *histoire universel* should read 'histoire universelle.' P. 284, l. 23, *agreeable* should read 'agreeable.' P. 286, l. 18, singular verb 'was' is not correct. P. 289, l. 18, *dialectice* should read 'dialectics.' P. 290, l. 31, *Bayle enseigner* should read 'Bayle enseigne.' P. 297, l. 22, the date of publication of the *Encyclopédie* is not satisfactorily given. (Lanson lists later volumes as follows: Vol. VII-XVII and 5 vol. of plates, 1765; 6 vol. of plates, 1772; supplement of 5 vol., 1777; tables, 2 vol., 1780.) P. 299, l. 12, why italics for Bayle? P. 311, No. 8, *Nouvelles lettre* should read 'Nouvelles lettres.' P. 314, No. 25, what is meant by 'See p. 000'? P. 316, No. 27b, *der neueste Ausgabe* should read 'der neuesten Ausgabe.' P. 321, l. 37, *Nouvelles Letters* should read 'Nouvelles Lettres.' P. 322, l. 10, *Cours abrégée* should read 'Cours abrégé.' P. 322, l. 36, *est'il* should read 'est-il.' P. 323, l. 1, *Républic* should read 'République.' Line 21, *momenten* should be capitalized. P. 326, *Bibliotheque* should read 'Bibliothèque.' P. 334, note on Xenophanes is printed twice.

GEORGE B. WATTS

Davidson College

HECTOR MALOT, *Sans Famille*. Edited by Walter H. Storer. xiv + 164 pages of text, 60 pages of exercises and notes, 75 pages of vocabulary. The American Book Company. Price, \$.84.

At first thought another edition of this old favorite might seem superfluous. But Dr. Storer has made a real contribution by his new cutting and modernization according to present-day textbook requirements. Being a tale of the adventures and vicissitudes of an orphan boy in France, it would seem most suitable for second year high school classes. However, adults have found both charm and interest in the story.

The text is prefaced by a biographical sketch of the author and a geographical glossary of the places mentioned. This useful section gives for each town and city its population, location, chief products, and other outstanding features, as for example:

Dijon. Population: 84,000. About 200 miles southeast of Paris, capital of the

ancient province of Burgundy. The gourmand center of France: wines, mustard, spice cakes. Seat of a university.

Next comes the indispensable map showing the places and geographical features mentioned. Throughout the text are interspersed clever drawings by Lui Trugo. They really illustrate the story—at least, they agree with my mental images previously formed. The text is abbreviated in a different manner from previous texts. The students cannot help but gain a knowledge of the geography in France in a pleasant way.

The exercises based upon the text consist of intelligent questions, a list of the idioms found in each chapter, given in the order of their appearance, grammar review, completion exercises, translation from English to French, and subjects for composition. The notes are brief, but adequate. The vocabulary is complete and gives all irregular form of verbs as found in the text and the idioms that can be explained briefly.

GEORGE L. DOTY

University of Southern California

HAROLD MARCH, *Frédéric Soulié, Novelist and Dramatist of the Romantic Period*. New Haven: Yale University Press, 1931. 379 pages including bibliography and index.

The third volume of the Yale Romantic Studies, so admirably inaugurated by Professor Torrey's *Voltaire and the English Deists*, is devoted to the life and work of Frédéric Soulié, a sensational writer of the reign of Louis-Philippe. He has been resurrected from obscurity and oblivion by Professor Harold March who has spared no pains to give us a complete picture of this remarkable man. Mr. March is, indeed, to be congratulated on the thoroughness of his research. All the facts about Frédéric Soulié and his work are carefully assembled in the three hundred odd pages of this volume. Soulié's early life, his poetic aspirations, his bid for literary fame with *Roméo et Juliette* and *Christine à Fontainebleau*, his attachment to Mme Bossange are chapters in what Mr. March correctly terms "The Early Illusions." Popular success came in 1832 when Soulié turned to blood and thunder. *Les Deux Cadavres*, an historical novel, and *Clotilde*, a five-act drama of "murder, robbery, and seduction," mark the turning point. Four years later, Soulié climbed to far greater notoriety when he began the publication of *Les Mémoires du diable* which appeared in serial form in the daily press. Soulié, as Mr. March makes clear, played an important rôle in the development of the *roman-feuilleton* and paved the way for the still greater success of Eugène Sue's *Mystères de Paris*. Other novels of the type of the *Mémoires du diable* followed, but it was in the theatre that Soulié was to gather fresh laurels. After staging *Diane de Chivri*, *Le Fils de la folle*, *Le Proscrit*, and *L'Ouvrier*, he

won an unexpectedly great triumph with *La Closerie des genêts* (1846). The play had more literary pretensions than any produced by Soulié since his youth. Its popularity cheered the author immensely and led him to lay ambitious plans. They were frustrated by a premature death the following year.

All this and much more is minutely presented by Mr. March in his scholarly volume. I could wish, however, that it contained a little less fact and a little more criticism. I am far less interested, for example, in a résumé of the intricate plot of the *Mémoires du diable* than in the literary and social phenomenon of the *roman-feuilleton*. While Mr. March has told us something of the latter, my distinct impression is that he could with profit have said much more, that he could have discussed with greater emphasis and detail its qualities and its defects, its technique, its literary possibilities, if any, and its possible social consequences. It is true, to be sure, that on pages 181-183 we find some accurate criticism of *Les Mémoires du diable*. Those pages whet my appetite for more. And the same criticism applies to the treatment of Soulié's drama. As much emphasis is placed on the résumé of plots and the facts of production as on really important literary problems.

Mr. March's book is clearly and sympathetically written. Its smoothness is occasionally marred by a mechanical phrase such as "Let us pause now for a moment to see," "we now turn to," "and now we must consider," etc. And in general the style might be more alert. Apart from this criticism and the suggestion made in the preceding paragraph, final judgment must be that this new volume of the Yale series is a useful contribution to the history of French literature in the nineteenth century.

ELLIOTT M. GRANT

Smith College

E. C. HILLS AND MATHURIN DONDO, *La France (Son Histoire, Sa Civilisation)*. Cours Élémentaire. Boston: D. C. Heath and Company. Price, \$1.32.

This cultural text on France should delight the cockles of the hearts of Michael West, Algernon Coleman, Helen Eddy—and incidentally those of thousands of teachers in college and high school. Here is a book about France that comes dangerously near to teaching itself, rendering unnecessary more than a joyous guidance on the part of the teacher. For cultural reading at an early stage in first year work, it will be hard to surpass it.

The reviewer has not gone so far as to give it the acid test on all recently discussed standards concerned with the reading method. Perhaps a new word will occur oftener than once in sixty recurring words. Perhaps the word will be used only twice instead of three times immediately after its first introduction. But on the whole the book will appeal to those who have been won over by the find-

ings of the Modern Language Study to a contemplation of more reading of more cultural materials within the inadequate two-year stage of foreign language instruction in America.

The preface tells the story of the book so deftly that this reviewer is glad to quote from it, affirming that it speaks the truth.

In *La France* there are four introductory chapters that describe briefly and simply the geography, the political organization, and the school system of France, and portray certain well defined characteristics of the French people. The introductory chapters are followed by twenty-two that give an outline of the main events of French history, from the conquest of Gaul by the Romans to the present time. These chapters are a series of interesting episodes, in each of which the central figure is an outstanding man or woman, whose influence has largely directed the course of events in France . . . Lastly, there are four supplementary chapters that describe the colonial empire of France and give a selective summary of the progress of literature, art, and science. At the end there are practical exercises for each of the thirty chapters. These exercises are partly informational, with questions on the subject matter of the chapters . . . The language of the text and of the exercises is simple, with much repetition of words and phrases. In the first four chapters the present tense of verbs is used. In the following twenty-two chapters all the indicative tenses except the passé simple (défini), are used. In the last four chapters, the passé simple (défini) is also used . . . The total number of separate words in the vocabulary, not counting proper nouns, is 1753 . . . Of these, 1582 are in the Vander Beke *French Word Book* . . . It will be noted that there are 171 words, not counting proper nouns, which are in our vocabulary, but which are not found among the approximately six thousand of the Vander Beke *French Word Book*. Of these 171 words, 16 are common numerals and 118 are words so similar to the corresponding English words that they can be easily recognized by beginners. The remaining 37 words seem to be required by the exigencies of the text. It may be of interest to the teacher and to the students to see this list of 37 words: *aimer, azote, bouclier, bûcher, châiment, chauve, chef-lieu, chirurgie, cor, corrompre, croisê, dauphin, débâcle, dêtroit, digue, envahisseur, environs, esclavage, escrime, étendard, faintant, fléau, fronde, fusiller, guérison, impératrice, laboureur, licencié, lutteur, mitron, penseur, perruque, soigneux, taureau, téméraire, tisser, tranchée*.

It is evident from all the foregoing that the authors have exercised a severe control over their vocabulary and idiom. For all that the book reads well in spite of its simple style. Its wisely chosen materials neatly woven together should command a fairly constant interest among young readers.

The vocabulary has the unusual feature of containing conjugations, in full, of common irregular verbs. Difficult proper nouns like Foch are printed in phonetic notation. Occasional English cognates: i.e., *manger*, to eat (cf. *English*, *manger*, where *horses eat*) indicate that the authors use the accepted devices to provide this cultural reader with all the newer pedagogical paraphernalia.

The exercises contain together with false and true, completion, antonym, synonym and cognate practice, the conventional ques-

tionnaires, one section for each of the thirty chapters. There is no direct study of grammar. For the most part the questions are very practical, running along with the text, and affording simple but useful adjuncts for review. After the twenty-nine pages of exercises, it is surprising to see six more pages which offer total review of the book—excellent final test questions involving a mastery of the contents of the volume.

The type is large and pleasant and although the actual reading matter runs through 205 pages, it is necessary to deduct some ninety pages which are adorned with 117 pictures that accompany the text in the right place. The whole book thus has thirty simple chapters comprising 115 pages of reading matter. Presumably a good subtitle would be: "Ce que doit savoir de France chaque jeune lycéen américain."

For the most part this excellent elementary book does more than merely mention names and events. Besides the copious pictures, the text offers much statement and description—and even exposition, so that the work is not a mere heap of important facts. It is a readable cultural reader.

It is hard to find fault with so good a piece of pedagogic writing. I should have liked to see a map of modern departmental France as well as the pre-Revolutionary regional one. Since the term *chalcographie du Louvre* recurs frequently in the credits for the source of the pictures, it would have been wise to explain the word somewhere, as *gravure sur métal*, giving as well its pronunciation.

It is amusing (pp. 187–189) to find that "plusieurs pièces de théâtre nous donnent une peinture des conditions sociales en France," and to have mention among the moderns only of Heath publications, *La Course du Flambeau*, and *Blanchette*.

One might bemoan a slight tendency toward delicate propaganda in the juxtaposition (p. 38) of the defeat of the Huns under Attila at the Marne in the fifth century, with a famous recent engagement at the same place:

La bataille de Châlons sur la Marne a eu lieu au cinquième siècle. C'est la première bataille de la Marne. Quinze siècles plus tard, au même endroit, a eu lieu une autre fameuse bataille. La victoire de la Marne, pendant la Grande Guerre, a aussi sauvé la France de l'invasion.

But even this suggests the historic background of the French fear of invasion, justified, alas! by so many centuries of ruthless war among the Christian nations of Europe.

Enough has been said to indicate that this *France* is a vital cultural text which might usefully replace for early reading the ubiquitous *Perrichon*.

HARRY KURZ

Knox College

P. HEYSE, *L'Arrabbiata*. Ed. by S. H. Patterson. New York: American Book Co., 1931. Pp. v-xiv, 1-145, \$.76.

Another of the increasing number of *L'Arrabbiata* editions. Besides the text, the book contains some forty-three pages of "Übungen," fifteen pages of "Anmerkungen" and a complete vocabulary. The "Übungen" include questions on the text, vocabulary study, grammatical exercises, sentences for translation into German (Übersetzung ins Deutsch [sic!]), and suggested composition topics.

H. A. BASILIUS

University of Chicago

C. H. BELL, *Peasant Life in Old German Epics*. New York: Columbia University Press, 1931. 184 pp. \$3.00.

This book constitutes volume XIII in the *Records of Civilization, Sources and Studies* edited under the auspices of the Department of History of Columbia University. It consists of translation into English verse of *Meier Helmbrecht* and *Der Arme Heinrich*, some thirty pages of introductory comment, several pages of explanatory and critical notes on the text, an appendix illustrating how one may "glean systematically from the text of the epic (*Meier Helmbrecht*) the many items of cultural information which it contains," and rather extensive bibliographies. There are six rather good illustrations from various French and German sources and a complete index.

In the translations the author attempts to reproduce the rhymed four-footed distichs of the original poems and does rather well in view of the difficulties which such a task always entails. He points out, however, that his first interest was always the content rather than the form and in this connection makes several statements which seem to me quite arbitrary. It is, namely, purely a matter of opinion whether the rhymed couplets of these thirteenth century poems "impress us today as trying and monotonous," because "our ear is accustomed to an entirely different and freer flow of verse." Furthermore, scholarly opinion will certainly not agree that "we value these epics today for their content rather than for their formal beauty." That statement may be true for those for whom this book was originally intended, viz., those who are interested in medieval German culture but who are unable to negotiate the Middle High German of the originals. But for a student of (German) literature the form and style especially of *Der Arme Heinrich* will continue to remain an object of admiration.

In his day Hartmann was acknowledged to be a master of form and style by such famous contemporaries as Gottfried and Wolfram, the former writing of him the famous lines: "Wie lauter und rein sind seine kristallinen Wörtelein." And the same attitude prevails today among critics. Prof. Fr. Vogt, for example, speaks of

Heinrich as "der Künstler, welcher der höfischen Erzählungsweise erst die volle Flüssigkeit und Beweglichkeit, ihre ganze leichte und zierliche Anmut verlieh." (Vogt u. Koch, *Geschichte der Deutschen Literatur*, 4. Aufl., Bd. 1, S. 109.) Walther Rehm devotes a whole paragraph to Hartmann's stylistic artistry and calls special attention to the novelette form of *Der Arme Heinrich*, the invention of which he attributes to Hartmann. (Rehm, *Geschichte des Deutschen Romans*, Berlin, 1927, p. 13 f.). Gustav Ehrismann, whose work the author of the book under discussion credits in his bibliography with being "the most recent scholarly treatment" of Hartmann, writes that Hartmann's "mehr intellektuell bestimmte als phantasiekräftige Wesensart neigt sich besonders zur Pflege der Form. Allerdings was das Publikum zuvörderst interessierte war gewiss der Stoff, die Tat des Dichters war die künstlerische Ausführung, dem Stoff die äusere und die seinem eigenen Selbst wesenhafte innere Form zu geben." (Ehrismann, *Geschichte der Deutschen Literature bis zum Ausgang des Mittelalters*, 2. Teil, Die mhd. Lit., II Blütezeit, 1. Hälfte, S. 145). The same critic says specifically of *Der Arme Heinrich* that it is "ein Meisterwerk der mhd. Erzählungskunst" (*op. cit.*, p. 204).

None of these critical evaluations are merely casual or traditional; they are founded upon very definite literary virtues in Hartmann's works which are still recognized as such today. Readers of *Der Arme Heinrich* will, for example, continue for some time yet to admire the poet's treatment of the leprosy motif. With not a single word does he describe in a grossly naturalistic way the horror of leprosy as did his contemporary Konrad von Würzburg. He says simply of Heinrich: "In ergreif diu miselsuht" (v. 119) and then very deftly develops the full import of that statement by describing its effects upon Heinrich's friends and associates, who, of course, ostracized him. It has been a frequent source of satisfaction to critics to point out that Goethe's well-known criticism of Hartmann's lack of aesthetic sensitiveness in permitting a pure young maiden to want to sacrifice herself for a leper is fundamentally unsound, and we must agree on this point with Vogt that, "wer die Lust der mittelalterlichen Legende am Gräßlichen kennt, . . . der wird an Hartmanns Dichtung nicht sowohl mit Goethe die Verwendung des Aussatzmotives verurteilen als die zarte Art seiner Behandlung anerkennen." (*op. cit.*, p. 118). In general, even to the present day one must admire the masterly manner with which Hartmann gave to the legend of Heinrich's cure a background so warmly realistic and successfully interwove the real and the legendary into a perfect, "Novelle."

But the chief defect of *Peasant Life in German Epics* is the false implications of its title. In the first part of the book one learns a great deal about medieval German peasant life, but in the last part one hardly knows what to expect. It would seem as though

the author had worked out his translation and interpretive analysis of *Meier Helmbrecht* and decided to call it *Peasant Life in an Old German Epic*. But the results offered hardly enough material for a book, and so he threw in *Der Arme Heinrich* for good measure and changed "a German epic" in the title to the plural.

The translation and treatment of *Meier Helmbrecht* is on the whole good. In his commentary and bibliography the author covers the critical literature very well and draws from the poem its inherent wealth of cultural-historical inferences. But the two-and-a-half page appendix which illustrates what one can, for example, learn from the poem regarding the meat and drink of the German peasant strikes me as rather superfluous. To the casual reader such a synthesis would naturally result from a first reading of the translated poem, while for a bona fide cultural historian the monograph is much too sketchy. Is it possible that this sketch and its suggestions are the father of the entire book and its title?

Although the author gives precedence to *Meier Helmbrecht* as being much more valuable for his present purposes than *Der Arme Heinrich*, medieval German peasant life and Hartmann's poem suggest to me, for the most part, entirely different worlds of thought. What Mr. Bell says in his introduction (p. 29) regarding the realistic character of *Der Arme Heinrich* is quite true, so true, in fact, that his remarks coincide almost line for line and phrase for phrase with those of Ehrismann (*op. cit.*, p. 203). But what has that to do with German peasant life? In the catalog of realistic descriptions which Ehrismann sets up only three are directly concerned with peasant life, viz., Hartmann's description of the "Standesverhältnisse," "Das Leben auf dem Pächterhofe," and "Der bauerliche Vorstellungskreis der Tochter" (vv. 747-798). All the others would better be designated as descriptions of the life of German knights, or of medieval folk in general, but certainly not German peasant life.

H. A. BASILIUS

University of Chicago

R. K. SPAULDING. *Syntax of the Spanish Verb*. New York: Henry Holt and Company, 1931. iv. 136 pp. Exercises, Index, and Vocabulary, i.-xiii. Price, 92 cents.

This specialized study of the Spanish verb richly deserves a place in the private library of every Romance instructor in the English-speaking world.

That the chapters devoted to the verb in the standard grammars of the Spanish language are not altogether satisfactory is, I take it, an established truism among those who need occasionally to consult them; however imposing as monuments to the scholarly application of their authors, they are perfectly useless to the man

in search of immediate information. Mr. Spaulding's book, besides lifting all the meat out of this historic *olla podrida*, effectively eliminates two difficulties which have for a great while been the despair of long-suffering teachers of Spanish: the lack of adequate English translations of the constructions considered, and the problem of where to look for treatment of specific questions.

Syntax of the Spanish Verb is more than a compendium of rules and principles; it is a pouring of oil upon the troubled waters of the "grammar method" versus "direct method" logomachy. If advocates of the grammar approach can find satisfaction in the title, which would indeed seem to be a point in their favor, proponents of the "direct method" will be no less gratified by the following words from the author's Preface: "... Suitable examples are at least of the same importance as the rule, which, no matter how ingeniously formulated, can rarely cover all cases. Often by observation of typical cases a 'feeling' for the proper usage can be acquired, and this is by no means to be scorned."

This, in brief, is the plan of Mr. Spaulding's study: The verb is divided into twenty-four major problems, each carefully named to facilitate reference—so carefully that no one could fail, in running his eye down the table of contents, to recognize the heading under which would appear the construction in which he was interested. Under each problem, in simple, forthright terms which will recommend them to the most exacting, the apposite rules are enumerated, together with "examples" chosen from leading Spanish *prosateurs* of the past fifty or sixty years. Then, and most interesting of all, the author's "remarks"—limitations, qualifications, and criticisms of the rule in hand. The translations, which immediately follow the examples, are always of the sense rather than of the form of words.

The volume includes several pages of exercises for use in the classroom, but it will likely find its greatest usefulness as a reference work. Few classes that deal with grammar at all are ready for so complete and scientific a study of the problems presented.

WILLMOORE KENDALL, JR.

University of Illinois

ANTONIO S. PEDREIRA. *Bibliografía puertorriqueña* (1493-1930). Monografías de la Universidad de Puerto Rico. Serie A. Estudios hispánicos. Núm. 1. Madrid: Imprenta de la Librería y Casa Editorial Hernando, 1932. Págs. 709. Precio. \$2.00 oro (encuadernada en pasta española).

El Dr. don Antonio S. Pedreira, director del Departamento de Estudios Hispánicos de la Universidad de Puerto Rico, acaba de alumbrar esta obra que recoge casi todo lo publicado en la más pequeña de las grandes Antillas, o acerca de ella, desde su descubrimiento, 1493, hasta el 31 de diciembre de 1930. No es ahora la

primera vez que se ha intentado catalogar la bibliografía de aquella isla. Según recuerda el propio autor de la última, sábase de cuatro ensayos anteriores. Don Manuel Sama editó, en 1887, la inicial, a base de los libros poseídos por él: 289. En 1901 el Sr. A. P. C. Griffin lanzó la segunda: *A List of Books on Porto Rico*, donde se registra sólo la producción que entonces existía en la Congressional Library de Washington relativa a aquel país. Durante el año 1910 el doctor Coll y Toste empezó a imprimir, en los periódicos *La Democracia* y *Puerto Rico Ilustrado*, de San Juan de Puerto Rico, otra *Bibliografía* que no pasó de la letra A. Y en 1931 supimos de *A Tentative Bibliography of the Belles-Lettres of Porto Rico* (Cambridge), recopilada por don Guillermo Rivera. Todos esos antecedentes quedan anulados ante la superioridad del volumen preparado por el Dr. Pedreira, que iniciado en la disciplina bibliográfica por el maestro D. Tomás Navarro Tomás, del Centro de Estudios Históricos de Madrid, en 1927, ha compuesto su *Bibliografía* con un rigor científico y con una amplitud numérica de que carecen las precedentes. Siendo así, esta obra, por su minuciosa documentación y por su magnitud, es piedra angular donde, necesariamente, habrán de estribarse los investigadores presentes y porvenir de los esfuerzos culturales llevados a cabo en Puerto Rico para estudiarlos a conciencia. El valor de este libro crecerá, pues, con los años. Y será el Mañana, más que el día actual, quien mejor apreciará y agradecerá la pacientísima labor del Dr. Pedreira. Divídese su obra en diez secciones generales y un apéndice, que incluyen alrededor de seiscientos temas diferentes. Dichas secciones son: (1) Fuentes bibliográficas. (2) Información general. (3) Historia Natural. (4) La salud. (5) Economía social. (6) Historia Política y Administrativa. (7) Organización cultural. (8) Historia de Puerto Rico (9) Historia literaria. (10) Asuntos varios. Entre los temas principales se cuentan: Geografía, Cartografía, Geología, Hidrografía, Meteorología, Fauna, Flora, Paleontología, Antropología, Etnología, Lingüística, Población y estadísticas, Problemas sociales, Ciencias médicas, Gobernación insular y municipal, Instrucción, Periódicos y bibliotecas, Folklore, Biografías, etc., etc. Echamos de menos, sin embargo, una relación de los casos legales que han sentado jurisprudencia en los tribunales de Puerto Rico. La organización judicial de esta isla es interesantísima, porque algunos de sus códigos y leyes—como el Civil y la Hipotecaria—son de procedencia española y origen romano, y otros, como el derecho Penal y sus procedimientos, adaptación de sistemas de diversos Estados de la Unión norteamericana. Dualidad que sólo se conoce allí. Un Bosquejo de materias, al principio del tomo, un Índice alfabético de autores y otro de temas, al final, facilitan su manejo. Entre los poquísimos errores de la obra queremos salvar uno que nos toca personalmente: en la pág. 502, apartado 2, obras novelescas, de La Novela, se nos atribuye una—*Cuando el amor nace*—que no se llamó así.

ANTONIO S. PEDREIRA. *Hostos, ciudadano de América*. Madrid: Talleres tipográficos de Espasa-Calpe. 1932. Págs. 266.

Durante uno de nuestros viajes a Puerto Rico, en 1924, lanzamos la idea de levantar allí un monumento a su olvidado genio, de Hostos, acerca de quien ha escrito Samuel Guy Inman: "Another of those marvelous brains that accomplished an unbelievable amount of work and whose influence radiated to every corner of the Spanish-speaking world, is Eugenio María de Hostos. He is one of those Latin geniuses that seems to be capable of doing any amount of intellectual work in any number of different spheres." Nuestra idea, acogida por el presidente del Tribunal Supremo de la Isla, don Emilio del Toro Cuebas, y favorecida por otros amigos de la cultura y de la justicia, prosperó hasta el punto de erigirse, dos años más tarde, en los terrenos de la universidad de Puerto Rico, una simbólica escultura, obra de Victorio Macho, autor de los monumentos a Pérez Galdós y a Santiago Ramón y Cajal, en el Retiro de Madrid. La campaña pro-monumento a de Hostos despertó en la Antilla donde éste nació el 11 de enero de 1839, el noble afán de conocer, de comprender y de amar al más ilustre de sus hijos. El juez del Toro enseñó durante un par de años en la universidad de Puerto Rico, la *Moral Social* del maestro. Fundóse la Sociedad de Hostos, que publicó una nueva edición del sin par estudio de don Eugenio María acerca de *Hamlet*. Apareció una revista llamada *Hostos*. Interesamos, en Madrid, al profesor Luis de Zulueta (hoy ministro de Estado de la República) y al jefe del Departamento de Filosofía de la universidad de Princeton, el Dr. Warner Fite, en las obras hostosianas. La universidad de Columbia (New York), celebró un homenaje a de Hostos, en mayo de 1927. Y don Antonio S. Pedreira, a raíz de nuestro movimiento, empezó a estudiar la personalidad y la obra polifacética del grande hombre ya consagrado como uno de los apóstoles de la cultura del mundo hispanoamericano y como uno de los sociólogos más interesantes de la humanidad por Rufino Blanco-Fombona, Francisco García Calderón, Carlos Arturo Torres, Pedro Henríquez-Ureña y otros autores de esa categoría. Fruto de sus estudios es el libro recién publicado. Libro que sin anular los buenos ensayos anteriores acerca de Hostos—de los cuales se vale con frecuencia y con crítico tacto—viene a ampliarlos y completarlos en no pocos puntos. Porque el Sr. Pedreira se documentó en el archivo de su biografiado. Examinó obras, memorias y apuntes inéditos. Y de las páginas que le dedica, que son las de un escritor de pensamiento firme, sale la figura de Hostos con todo su tamaño de prócer intelectual y moral, de héroe civil y civilizador, jamás desproporcionado por el retratista que no oculta las debilidades de las ideas filosóficas y las exageraciones de la pasión ética de su modelo. Estamos seguros, en consecuencia, de que el conocimiento de este nuevo estudio acerca de Hostos, ha de contribuir

notablemente a que América y España admiren cuanto deben a uno de los cerebros más luminosos y a uno de los caracteres más gallardos y puros del siglo XIX.

No sigue el Sr. Pedreira en toda la composición de su *Hostos* el sistema que preferiría un *scholar* riguroso. En la pág. 168, por ejemplo—para sólo citar tres—toma unas palabras de *Les Démocraties Latines de l'Amérique*, de F. García Calderón; y en vez de transcribir las en francés, idioma en que fueron prístinamente escritas—como es costumbre en toda tesis, y ésta fué la de Pedreira para doctorarse en Madrid—, las traduce al castellano. En la pág. 19 reproduce una afirmación de Amunátegui—"En Chile los que no fueron discípulos de Bello lo fueron de sus discípulos," etc.—sin especificar dónde la hizo o de dónde la copia. En la pág. 262, entre los estudios y referencias acerca de Hostos, al mencionar nuestro *Panegírico* leído en el acto de la inauguración del monumento en la universidad de Puerto Rico, escribe: *El Imparcial*, San Juan P. R., jueves 12 de agosto de 1925, en vez de 1926, que es la fecha correcta. Tales reparos, de orden meramente técnicos, no deslucen a tan excelente obra, como los mínimos jardines de las piedras preciosas no apagan sus fulgores.

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LOPE DE VEGA. *El Remedio en la Desdicha*, edited with introduction by J. W. Barker. Cambridge: at The University Press: New York: The Macmillan Company, 1931. xix+116 pages. \$1.00.

The editor explains in his preface that this is intended primarily as a reading text but that advanced students may find much worthy of their study in its pages. In the introduction he hurriedly goes over the list of plays in which Lope makes use of the "Roman-cero," points out historical references to Rodrigo de Narvaez, fixes the approximate date of composition, goes into the matter of sources for the play, points out how the gracioso may be of help in dating the play, studies the lyric element with the same end in view, and finally comments upon the dramatic value of the piece, doing all this in as thorough a fashion as his limited space will allow him. There are not notes to the text.

The editor comments in his preface upon the fact that there are so few reliable editions of the plays of Lope de Vega available at moderate cost. One may wonder that he has chosen this piece which already has been edited together with *El Mejor Alcalde el Rey* in the "Clásicos castellanos" and in a very inexpensive volume, too. It is indeed lamentable that so few of the great dramatist's plays have been edited in cheap editions and succeeding ones should attempt to bring out important pieces so far neglected. The editor has failed to tell us the text he has used for his reproduction.

University of Illinois

F. O. ADAM, JR.